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FIGHTS SCANDAL**



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APOY 10: SHOOTING AT NIGHT

amateur

Saturday 5 November 2011

Photographer

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Optical vs electronic viewfinders

CANON EOS 7D

VERSUS

SONY ALPHA 77



COMPETITION WINNERS

PAGE 30

UK'S BEST LANDSCAPES

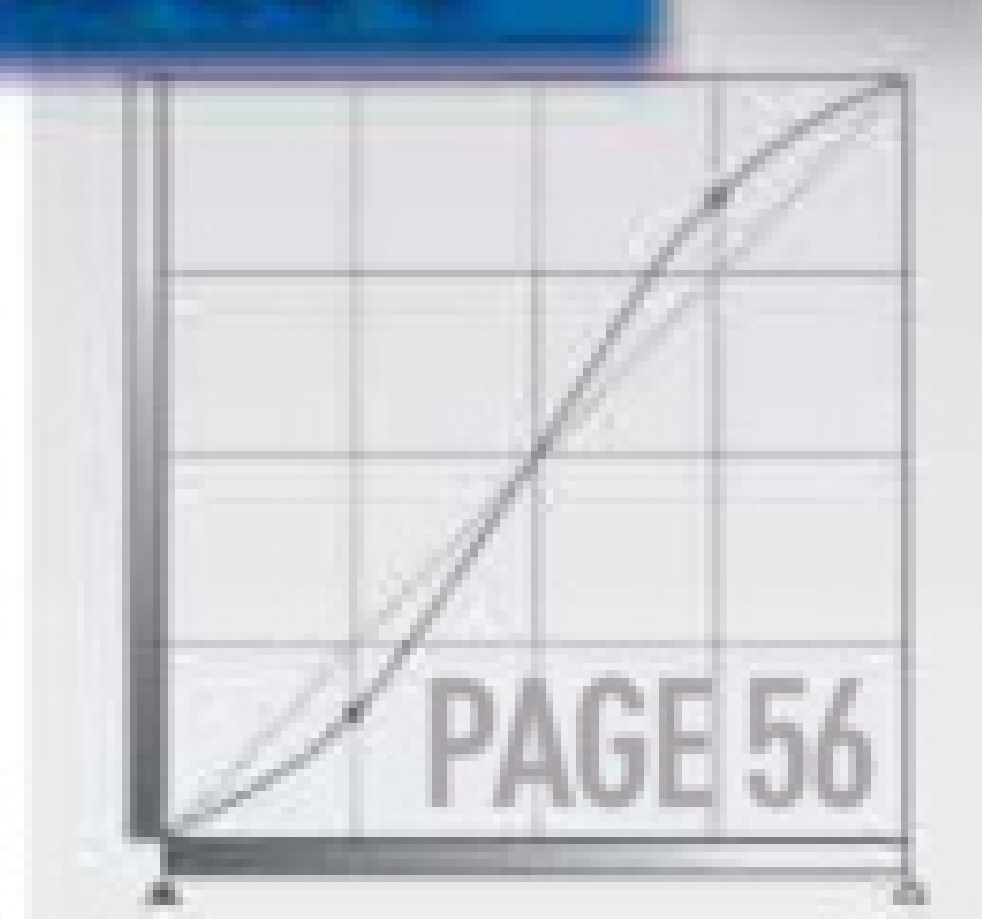
Landscape Photographer of the Year
AP showcases the winners

AP GUIDE

**OUTPUT,
PLUG-INS AND
PRINTING**

Optimise your settings

RAW



PAGE 56

STILL LIFE



PAGE 21

COMPOSITIONAL SKILLS

Still-life for bad-weather days:
stay creative, warm and indoors

**AP
INVESTIGATES**

PAGE 45



44

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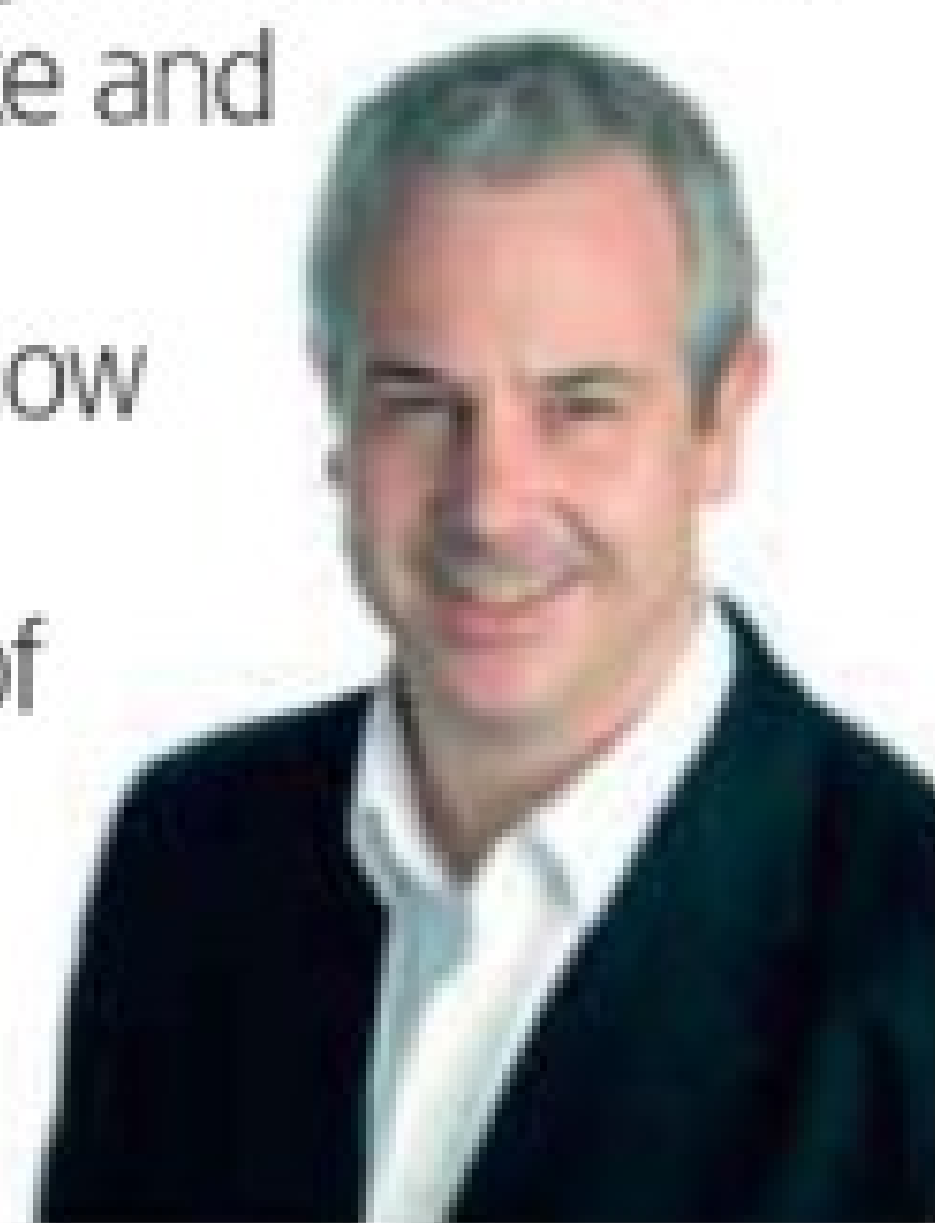
Contents

Amateur Photographer For everyone who loves photography

NATURE has ways of keeping the world in check with tragedies and disasters that trim populations and determine lifecycles, and which prevent the planet from collapsing in on itself. These events seem catastrophic at the time, but taken in the timescale by which nature operates, they are tiny and work incrementally towards a particular end.

We recovered from the Ice Age, and if you believe in the flood that swept the Earth in Noah's time, we got through that too. I wonder, then, if we need to step back from this past year to view the global photo industry from a more healthy distance. Perhaps that might help us to understand the series of biblical plagues and blights that have befallen manufacturers.

I can't really think that there are so many that their numbers require trimming, but it certainly seems there is something at work making life as difficult as possible. What with the earthquake and tsunami that struck Japan at the beginning of the year, the floods now immersing the factories around Bangkok, and the financial woes of Kodak and Olympus, it has been the most difficult 12 months for photo manufacturers I've ever witnessed. Does God think there are too many camera brands, I wonder?



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

'Fees' scandal envelopes Olympus; Mirrorless system camera output doubles; Leica releases titanium D-Lux 5; Spanish photographer claims wildlife title; Casio cameras in UK shake-up; Light field camera set for 2012 debut

10 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Tony Kemplen discovers an interchangeable-lens Canon Demi C half-frame camera at a car-boot sale

TECHNIQUE

14 PHOTO INSIGHT

Frans Lanting explains how digital technology enabled him to fine-tune the colours in his portrait of a leatherback turtle many years after it was taken

18 GET THE LOOK

Richard Sibley presents a step-by-step guide to recreating the darkroom Sabatier effect on your computer

P45

Which has the edge - mirror or SLT?



TESTS & TECHNICAL

43 TESTBENCH

Giottos Vitruvian VGRN 9225 tripod and the Wacom Bamboo Pen & Touch and Wireless Kit

45 CANON EOS 7D VS SONY ALPHA 77

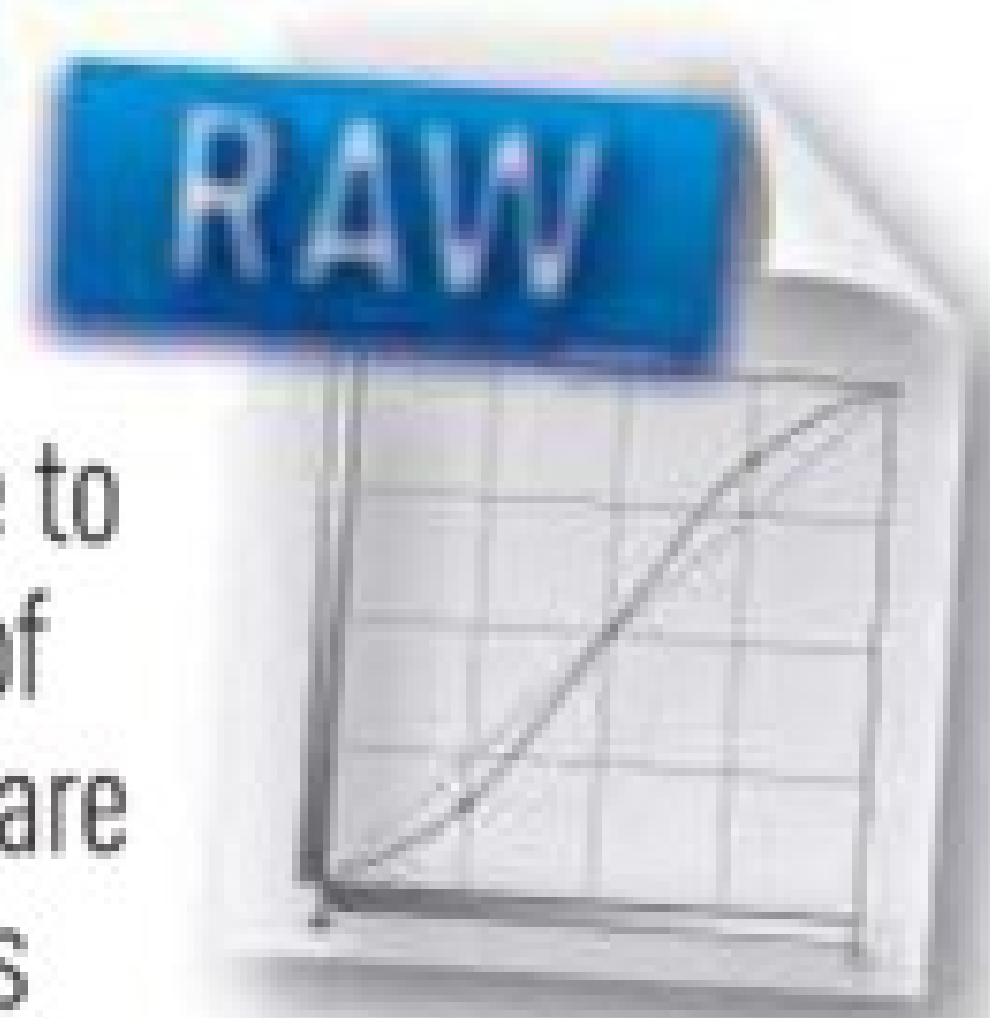
Tim Coleman compares two of the best enthusiast cameras with completely different systems: a traditional SLR in the form of the Canon EOS 7D, against the fixed translucent mirror in the Sony Alpha 77

52 ASK AP

Our experts answer your questions

56 EXPORTING FILES

In the fifth and final part of our guide to shooting raw, we look at the output of raw files and using conversion software for previously unconsidered functions



YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

According to AP reader Paul Russell, the DSLR is nowhere near dead yet

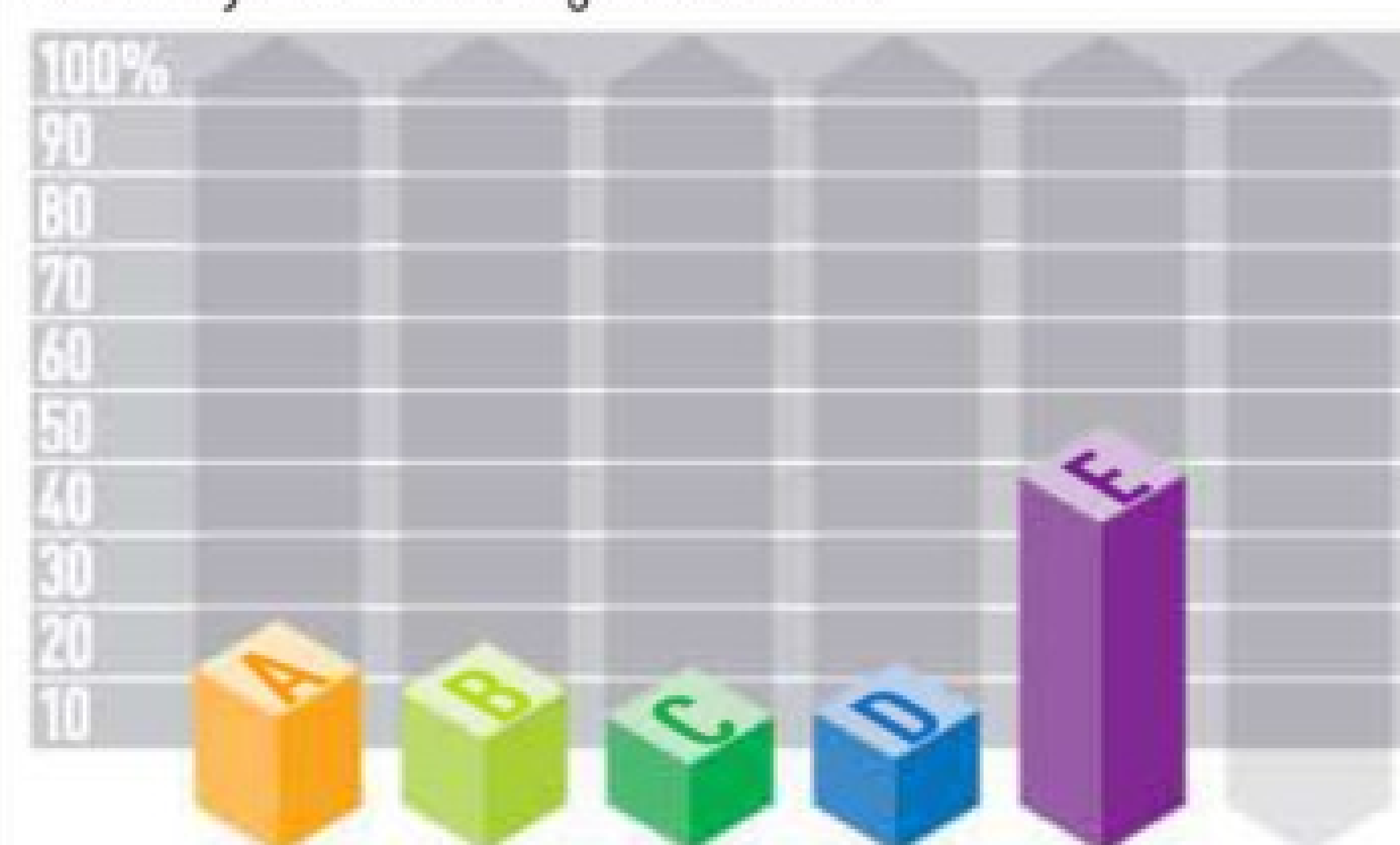
27 APOY ROUND 10

We have Canon prizes worth more than £1,950 to be won in the Shooting at Night round of our Amateur Photographer of the Year competition

THE AP READERS' POLL

IN AP 15 OCTOBER WE ASKED...

Has Sony left it too long to succeed?



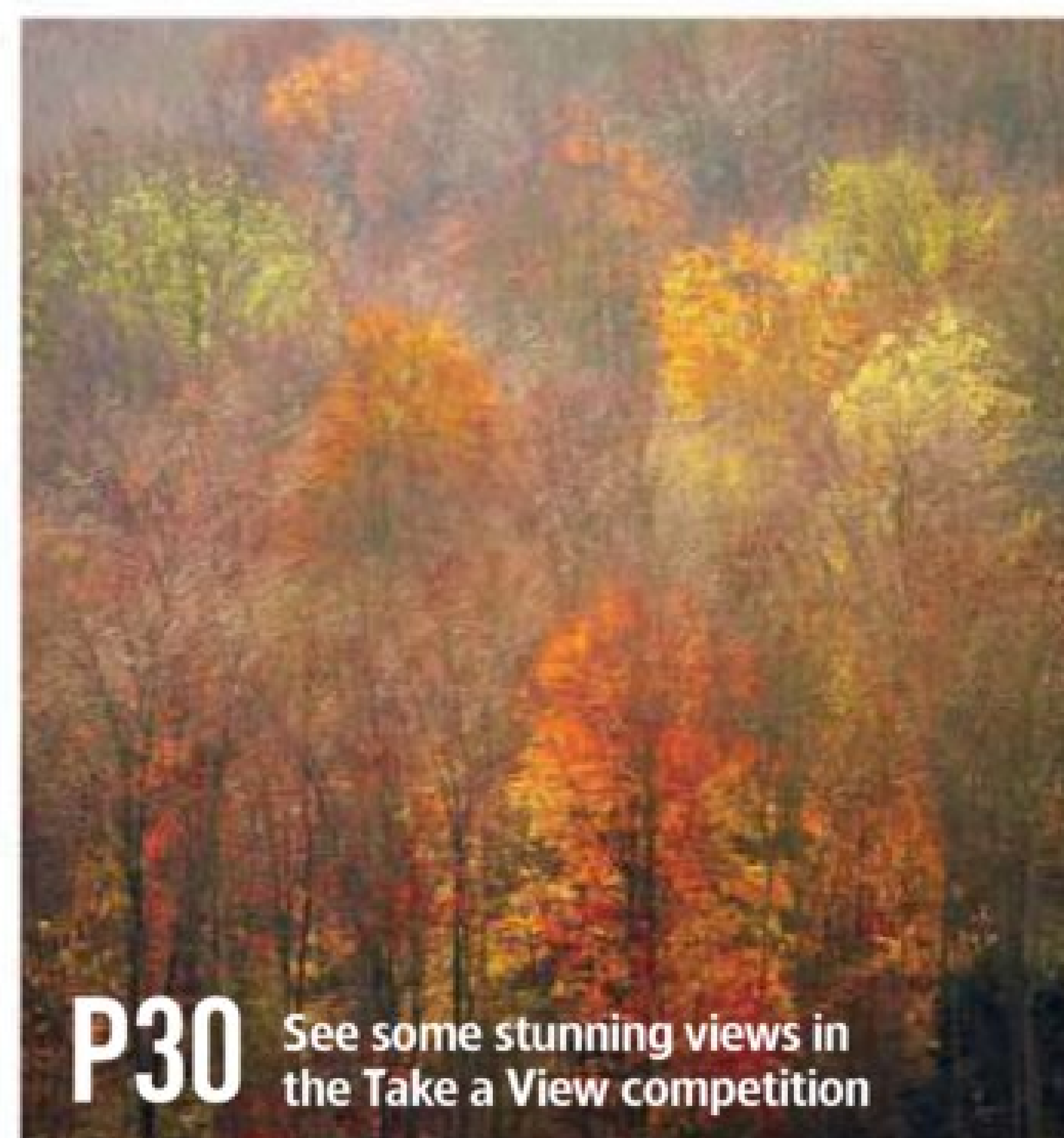
YOU ANSWERED...

| | |
|---|-----|
| A Yes, Sony has completely missed the boat | 18% |
| B Yes, even though the Alpha 77 looks good | 15% |
| C No, some Alpha users will return | 11% |
| D No, Alpha users have stayed loyal | 11% |
| E No, Sony is strong and the Alpha 77 is just a boost | 45% |

THIS WEEK WE ASK...

Are there too many camera brands?

VOTE ONLINE www.amateurphotographer.co.uk



P30 See some stunning views in the Take a View competition

30 LANDSCAPE PHOTOGRAPHER OF THE YEAR 2011

Charlie Waite unveils the winners, runners-up and commended entries from the fifth annual Take a View Landscape Photographer of the Year competition

FEATURES

21 INSIDE JOBS

With the nights drawing in, Doug Chinnery explains how to continue your photography in the comfort of your own home by creating compelling still-life images

38 ICONS OF PHOTOGRAPHY

Jane Bown has produced a huge portfolio of powerful portraits while keeping her equipment and technique as simple as possible, writes David Clark

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APN News

News | Analysis | Comment | PhotoDiary 5/11/11

Decline of
the compact
digital camera
market...
Casio shake-up, page 7



Fired CEO calls for fees probe • Olympus denies wrongdoing

'FEES' SCANDAL ENVELOPES OLYMPUS

THE FBI has reportedly been called in to investigate alleged financial malpractice at Olympus amid allegations by the firm's British chief executive, who was fired over the matter.

CEO Michael Woodford was sacked after raising questions with fellow board members over \$687m in fees that Olympus paid advisers in relation to a \$2-billion takeover of Gyrus, a British medical equipment firm in 2008.

The fallout caused Olympus shares to slide around 50% in the week following Woodford's dismissal on 14 October.

Olympus claims Woodford, who was CEO for just a fortnight, was sacked over a clash of management styles.

The \$687m fee represents over 30% of the entire value of the Gyrus acquisition. Woodford asserts that a 1-2% fee would be the normal payment for such financial advice.

In an interview with the BBC, Woodford said mystery surrounds money paid to 'unknown parties in the Cayman Islands'.

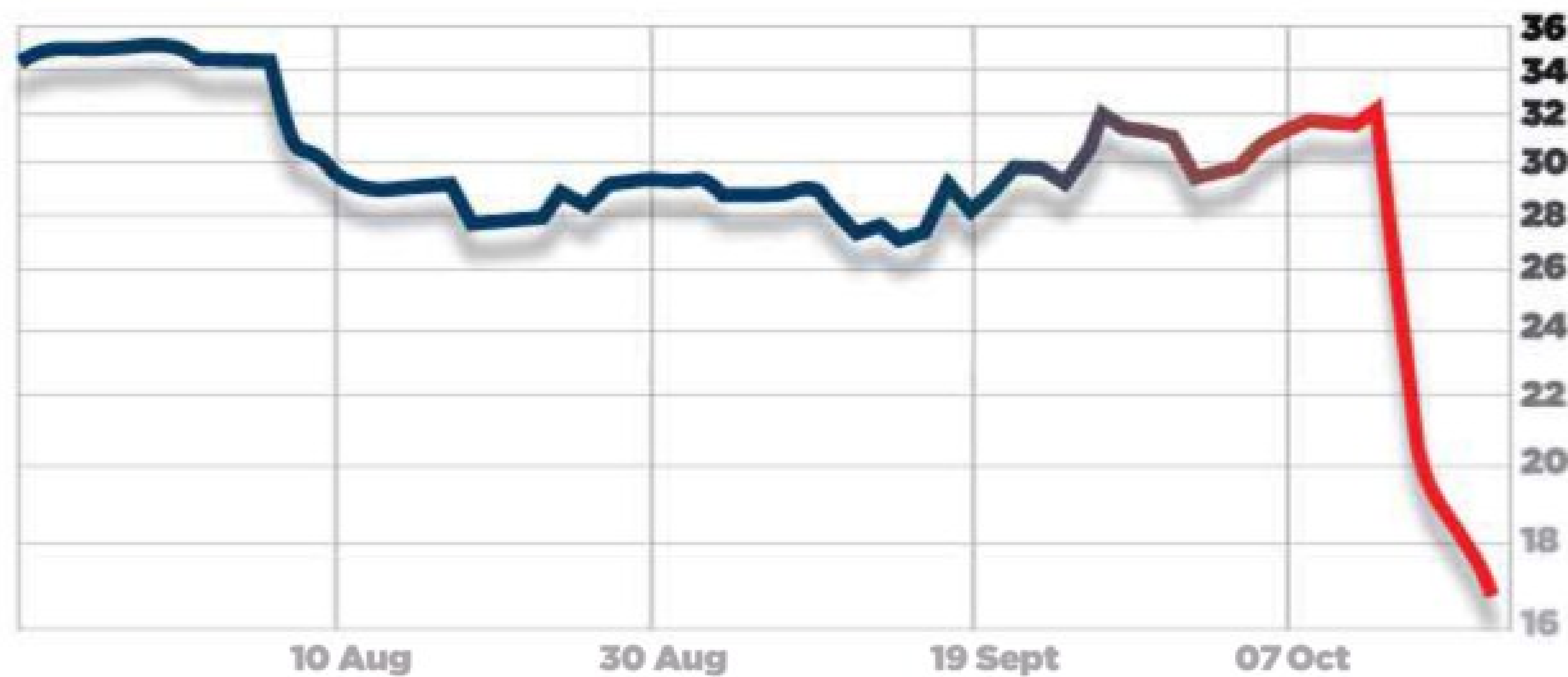
Asked why Olympus paid such a high fee in relation to its buy-out of Gyrus, Olympus Tokyo spokesperson Akihiro Nambu told AP: 'The amount paid to the adviser has been approved by a third-party firm.'

Olympus dismissed Woodford's claims as 'supposition and speculation'.

Meanwhile, Olympus is setting up an 'independent committee' – made up of lawyers and accountants – to investigate the matter after major shareholders demanded an investigation.

In a further development, Woodford has sought police protection after handing a dossier outlining his claims to the Serious Fraud Office (SFO), according to news agency Reuters.

Woodford's claims are contained in a report drawn up by accountants PricewaterhouseCoopers (PwC), which SFO officials are now poring over to decide whether the matter warrants an investigation.



Olympus's share value plunged over 50% after Woodford's claims

The SFO confirmed to AP that Woodford met SFO staff twice over the matter.

PwC declined to comment.

Woodford – who remains a director of the firm – told *Channel 4 News* that ten minutes after the board meeting in which he was fired, a member of staff asked him

to return his company credit card.

Woodford was ordered to leave his Tokyo flat that night, he said in an interview with Channel 4's Jon Snow.

He claimed staff told him: 'Your driver won't take you to the airport; you can take the limousine bus.'

LEGAL ACTION THREATENED

OLYMPUS confirmed it is considering legal action against Woodford for 'disruption to business and loss of corporate value' after speaking to the press. The controversy has triggered a media frenzy, raising questions over other fees Olympus paid for advice and acquisitions.

Olympus told AP it was 'not aware of any investigations' following reports that FBI agents have been called in to probe the \$687m payment after alleged links to a firm in the city.

Reuters reported that the owner of an 'obscure' US financial firm who lives in Florida is a 'key figure' behind the controversy.

Olympus denied reports that the scandal could be linked to the 'criminal underworld',

following a *Telegraph* article quoting a report in Japanese newspaper *Sankei*.

The Olympus Tokyo spokesman said he was not aware of any underworld connection.

The firm also hit back at claims in the *Telegraph* that Gyrus's previous auditors, KPMG, cancelled its auditing contract over the company's alleged relationship with a firm in the Cayman Islands.

A spokesman said the contract with KPMG had already expired and all its accounting procedures were 'appropriate'.

Olympus UK and Olympus Europe declined to comment. Woodford could not be reached for interview at the time of writing.

SNAP SHOTS

● Around 15,000 AP readers have voted for their greatest cameras of all time in an online poll, the top 100 of which are published in the free supplement with this issue. More than 800 cameras were chosen in the survey, which ran over a four-week period. Most people voted Nikon as their favourite brand, closely followed by Canon and Olympus.

● Most camera users don't know enough about the photo-editing software available to improve their photos, according to a survey. Sixty per cent of UK users wish they had better knowledge, according to the poll of 2,000 SLR and compact camera users. The survey, by software maker Serif, also found that 72% use less than half of their camera's controls, while 57% do not use any image-editing software at all.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

**Wednesday
2 November**

EXHIBITION There's Always Something, by Lynne Cohen, until 12 November at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.



EXHIBITION My Generation: The Glory Years of British Rock, by Harry Goodwin until 15 January 2012 at The Public, West Bromwich B70 7PG. Tel: 0121 533 7161. Visit www.thepublic.com.

Thursday 3 November

EXHIBITION Benjamin Katz: Atlas Exchanged by Gerhard Richter, until 12 November at Daniel Blau Ltd, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com. **DON'T MISS** The Lincoln Photo & Optics Show 2011 (1-7pm, free entry) at The London Camera Exchange, Lincoln LN2 1DY. Tel: 01522 514 131. Visit <http://www.lincolnphotoshow.com>.

Friday 4 November

EXHIBITION Shooting on the Front Line: One Soldier's War in Afghanistan by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

EXHIBITION The Everest Generation, until 25 November at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

Saturday 5 November

EXHIBITION Landscape photos by Gary Groucutt, until 23 December at Esquires Coffee Houses, Ambleside, Cumbria LA22 9BT. Tel: 01539 433 727. Visit www.garygroucutt.com. **DON'T MISS** Leeds Castle Fireworks Spectacular, Maidstone, Kent ME17 1PL. Tel: 01622 765 400. Visit www.leeds-castle.com.



Sunday 6 November

DON'T MISS London to Brighton Veteran Car Run, starts around 7am in Hyde Park. Cars due at Brighton seafront from 10am. Visit www.vccofgb.co.uk.

EXHIBITION Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

Monday 7 November

EXHIBITION Chris Levine: Selected Works, until 26 November at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Eugène Atget: Select Works, until 12 November at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.

Tuesday 8 November LATEST AP ON SALE

EXHIBITION Sergey Chilikov: Selected Works, until 14 November at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **EXHIBITION** Other I, includes works of Magnum Photos photographer Alec Soth, until 27 November at Hotshoe Gallery, London EC1N 8SW. Visit www.hotshoegallery.com.



DSC output back on track after quake

JAPANESE SYSTEM CAMERA OUTPUT DOUBLES

JAPANESE output of interchangeable-lens cameras nearly doubled in August compared to the same month a year earlier, official figures show.

Production reached 1.91 million, according to monthly figures released by the Camera & Imaging Products Association.

This marks an increase of 99.5% on August 2010.

Meanwhile, total production of digital still cameras rose 22.3% in August.

Output of cameras with built-in lenses

rose 13.7% compared with the same month the year before.

Japanese camera makers churned out almost the same number of units from January to August (99.6%) as they did during the same period in 2010.

This reflects a 'recovery from the March [earthquake] disaster', according to Japan's Joint Phot Imaging Association International.

The statistics include Japanese manufacturers' overseas production.



FIRM SNAPS UP 44% OF LEICA

LEICA'S boss has sold a 44% 'minority stake' to US private equity firm Blackstone, both parties have confirmed.

Leica has pledged to 'expand the business into new markets' in the wake of the deal.

Leica chairman Andreas Kaufmann said: 'With Blackstone we have gained an experienced and internationally established strategic partner, which also understands and appreciates the established brand philosophy and business model of Leica.'

Kaufmann's firm, ACM, retains nearly 54% of Leica.

In June, Leica revealed plans to announce a compact system camera at photokina 2012. Details were scant, but the camera will feature an imaging sensor at least as large as an APS-size, according to Leica CEO Alfred Schopf, who sees a market for a Leica camera aimed at the consumer.

Blackstone's head office is in New York.

LEICA RELEASES TITANIUM D-LUX 5

LEICA has released a Titanium 'Special Edition' version of its D-Lux 5 digital compact camera.

The 10.1-million-pixel D-Lux 5, which was launched over a year ago, sports a 24-90mm lens (35mm viewing angle equivalent) and HD movie mode.

Due out by the time you read this, the Titanium 'Special Edition' comes in a kit with a grey leather case and shoulder strap, priced £855.

For details call 0207 629 1351 or visit www.leica-camera.co.uk.

SNAP SHOTS

● Tickets for next year's Gadget Show Live event at the Birmingham NEC have gone on sale. Gadget Show Live 2012, which takes place from 11-15 April, will include a Photographic Zone where camera makers will show their wares. A 200-seat theatre will host presentations from photographers on both hardware and software, say organisers (included in the entry price). Show tickets cost £14.99 (plus 99p booking fee). Visit www.gadgetshowlive.net/tickets.

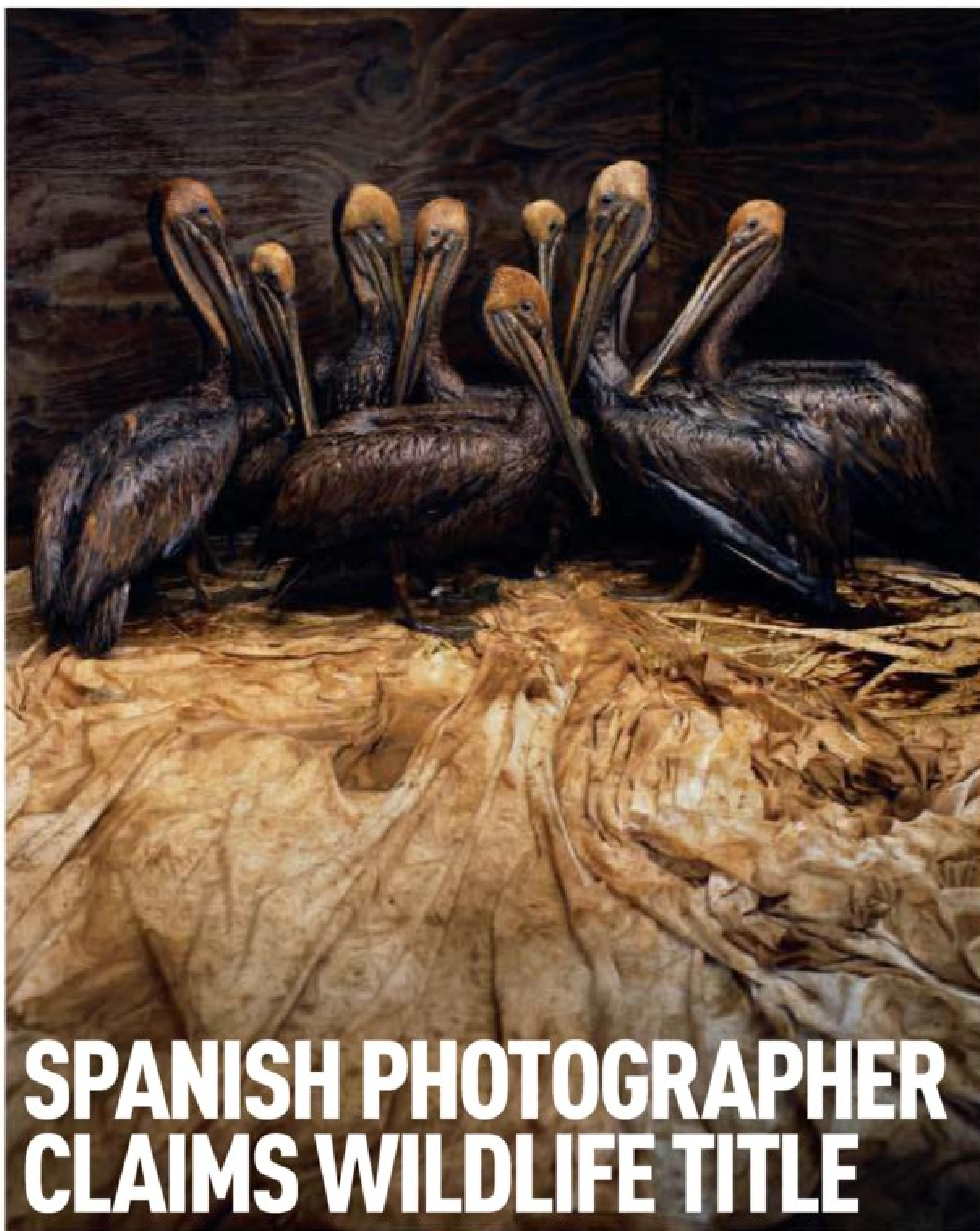
● Canon has made its 50 millionth EOS SLR and will have produced 70 million EF lenses by the end of October. Canon made its first EOS SLR, the 650, in Fukushima, Japan, in 1987; in the same year, the firm produced its first EF lens at a plant in Utsunomiya.

● Most Britons would refuse to destroy family albums, even for £1m, claims a survey by memory card giant SanDisk. Sixty-six per cent would rather keep their precious pictures, although 30% would trash their treasured images for '£250,000 or less', according to the Europe-wide research.



Do you have a story?

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A 'STRIKING' image of eight pelicans rescued from an oil spill in the US has claimed top spot in this year's Veolia Environnement Wildlife Photographer of the Year.

Daniel Beltrá's image, entitled 'Still life in oil', was plucked from six images he had entered into the Wildlife Photojournalist of the Year category.

Daniel captured the picture at a bird-rescue facility in Fort Jackson, Louisiana.

Commenting on the winning photo, judging panel chairman Mark Carwardine said it displays 'technical perfection' and makes a 'strong environmental statement'.

He added: 'The sheer simplicity of this powerful image makes it really beautiful and shocking at the same time.'

The annual competition is owned by the Natural History Museum and *BBC Wildlife Magazine*.



SANDISK ADMITS CHALLENGE OVER 'MEMORY VAULT'

SANDISK admits it faces a challenge in persuading photographers to switch to Memory Vault, a 'long-term' storage device claimed to be more reliable than other media, but at a price.

The Memory Vault – which plugs into a USB port and uses a drag-and-drop file transfer system – will, claims SanDisk, preserve photo and video files in their original quality for up to 100 years.

The portable device boasts a 'sleek, ruggedised' design, 'zinc metallic coating' and is out in the UK in two versions: an 8GB unit, priced £49.99; and a 16GB device, costing £79.99.

It measures 80.6x47.36x11.08mm and weighs around 83g.

'The Memory Vault provides consumers with a convenient, reliable way to pass down their images for generations to come – a photo album for the digital age,' claimed the firm at a UK press briefing in central London.

'Hard drives contain moving parts and CDs can scratch,' asserts SanDisk. And the firm points to the 'unknown' life expectancy of archiving photos using online 'cloud'-based storage, citing the need to remember a password, as well as access to an internet connection.

However, speaking to AP, SanDisk's senior marketing manager Gerry Edwards admitted that the company has some work to do in relaying the benefits to the market, given the cheaper alternative storage devices available such as USB sticks and DVDs.

CASIO CAMERAS IN UK SHAKE UP

CASIO plans to scale back UK distribution of its cameras – meaning they will be available to buy in fewer places – blaming a 'decline in the compact digital camera market'. However, the firm – which released its first camera in 1987 – insists it is not pulling out of camera production.

In a statement, issued exclusively to AP, Casio Electronics Co Ltd announced a 'restructuring of its direct distribution of digital cameras within the UK retail market'.

The statement added: 'Given the decline of the compact digital camera market, combined with ever more demanding trading conditions, it has been decided that future business is best served through

the limiting of distribution through a select number of retailers.

'Casio will continue to manufacture new and innovative products, to be sold across the world into its many markets, which remain unaffected by the UK subsidiaries change in Exilim distribution strategy.'

The firm plans to open two new dedicated stores in the coming weeks, one in London's Covent Garden in November.

A spokesman told us: 'They [cameras] are still being manufactured. They will still be sold in the UK.'

Casio has not yet indicated which other shops will stock its cameras.

The company's first camera, the VS-101



digital model, was released in November 1987. In March 1995, it announced the first digital camera with a TFT LCD screen, the QV-10.

In 2008, Casio revealed its '60-frames-per-second' Exilim Pro EX-F1, telling us it was well placed to compete against DSLRs

AP
THIS
WEEK
IN...

1933

As bonfire night loomed, AP published a feature on fireworks and photography this week in 1933. A Talbot wrote that Guy Fawkes provided one of the 'most effective and simple forms of night photography', and it was affordable too. Emphasising that a tripod or other support was 'desirable' for long exposures, he added: 'Panchromatic films and plates should be

employed for this subject as these record the colours better; but any of the chrome films will be quite satisfactory.' A dose of common sense would also not go amiss. He continued: 'If you are

photographing a big display similar to those given at the Crystal Palace or Belle Vue, and the same applies in your back garden on Guy Fawkes night, take up a position so that the smoke is not blown toward you.'

SNAP SHOTS

● An AP reader has launched a book showcasing his photos of Cyprus that lay hidden away for more than 50 years. Richard Chamberlain, 76, captured the pictures using a Gallus Derlux 127 film camera he used when on national service with the Army in the early 1950s. Richard, who became interested in photography 60 years ago, said he has digitised the images and published them in a book entitled *Cyprus Scenes and Way of Life in 1954*. For details email chamberlain958@btinternet.com.

● A camera club member was quizzed by police after taking pictures of his five-year-old son in an East Sussex park, according to *The Argus* newspaper. The man, 46, who was not named by the paper, was photographing his son at a Brighton playground when a member of the public alerted police. A police spokesman told the paper that it had a 'duty to investigate' the complaint. Police took no action.



Camera uses a 'light-field engine'

LIGHT FIELD CAMERA SET FOR 2012 DEBUT

A COMPACT camera touted as marking the most significant shift in photography since the digital revolution will be available from early 2012, its maker has announced.

'Unlike conventional cameras, the Lytro Light Field camera captures all the rays of light in a scene, providing new capabilities never before possible, such as the ability to focus a picture after it's taken,' said a spokesman for Lytro Inc, a US-based firm that has been working on the technology for five years.

Makers of the Light Field camera claim it will be the only consumer camera that allows people to 'instantly capture a scene just as they see it by recording a fundamentally richer set of data than ever before'.

The camera contains a 'light-field engine' designed to allow users to refocus pictures in-camera.

'To record the light field

inside the camera, digital light-field photography uses a microlens array in front of the photosensor,' states the firm on its website. 'Each microlens covers a small array of photosensor pixels.'

'The microlens separates the light that strikes it into a tiny image on this array, forming a miniature picture of the incident lighting. This samples the light field inside the camera in a single photographic exposure.'

There will be 8GB and 16GB versions, priced \$399 (around £250) and \$499 (£310) respectively.

The cameras will feature an 8x optical zoom, f/2 lens and 3.3cm LCD touchscreen that can be used to set exposure.

The specifications suggest the cameras will come with an '11 Megarays' (11 million light rays) sensor. The company also claims that the cameras deliver 'HD' picture quality.

CLUBNEWS

Club news from around the country

NEWTON ABBOT PHOTOGRAPHIC CLUB

The club will host a presentation by wildlife photographer Andy Rouse on 21 November. The event takes place at the Courtenay Centre, Kingsteignton Road, Newton Abbot, Devon TQ12 2QA. For details and tickets call Trevor Ashford on 01803 812779. Visit www.newtonabbot-photoclub.org.uk.

WOOLWICH PHOTOGRAPHIC SOCIETY

The Society will host an exhibition from 15 December-27 January 2012 at the Queen Elizabeth Hospital, Stadium Road, Woolwich, London SE18 4QH. Email info@woolwichphotographic.com. Visit www.woolwichphotographic.com.



Do you have a story?

Contact Chris Cheesman
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ADOBE SHOWS OFF ANTI-BLUR TECHNOLOGY

ADOBE has shown photographers a new Photoshop anti-blur feature that promises to sharpen blurry pictures after they have been captured.

Adobe claims that the technology, demonstrated at the Adobe Max 2011 conference in the United States, will also prove useful for sharpening images of text, and shaky images captured using a mobile phone.

There is no word as yet on whether the feature, which uses a 'new algorithm', will be available to consumers.

An Adobe spokesperson told us that the Max sneak peeks 'are an opportunity to showcase some of the projects we're working on. Some may, or may not, make it into future versions of our products.'

To watch the video, visit www.amateurphotographer.co.uk and type 'blur' in the search bar.

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Steam: An Enduring Legacy

by Joel Jensen

WW Norton and Co, £38, 160 pages, hardback, ISBN 978-0393082487

THERE are some legacies that never die. While progress may dictate that some platforms and ideas are superseded by others, inherent charm and nostalgia will always guarantee posterity. Steam-powered locomotives evoke a feeling of the past, one that conjures images of the Old West and romantic Noël Coward films (or for younger readers, Harry Potter's Hogwarts Express). For others, it represents the pinnacle of human achievement, and looking at Joel Jensen's stunning photographs it's not difficult to see why. Jensen's images are quite wonderful. Each photograph is a monochrome beauty that treats the train and scenic American locations as almost inseparable components. There's something magical about the pictures – and it's rare to see this kind of scene outside a film or an old-time image. This isn't just a book for rail fanatics; it's one for anyone who believes that the past can endure in the face of relentless technological progress.



BOOK



© NOEL JENSEN



© CANDIDA HÖFER

EXHIBITION

Real Venice

Until 11 December. Embankment Galleries, Somerset House, Strand, London WC2R 1LA. Tel: 0207 845 4600. Website: www.somersethouse.org.uk, www.realvenice.org and www.veniceinperil.org. Open 10am-6pm daily. Admission: £5, concessions £4

VENICE is surely one of the most romantic cities in Europe, if not the world. Over the centuries, its ancient buildings have inspired countless artists, painters, sculptors, musicians and poets. It draws visitors from all over the world, but its future is far from assured. Rising sea levels are among the most serious threats to the city, but damage by mass tourism is another equally real concern. A charity called The Venice in Peril Fund was founded in 1966 following Venice's great flood to help protect and restore threatened works of art, monuments and buildings, and it is this body that is behind this autumn's major exhibition at Somerset House. Fourteen artists, including Philip-Lorca diCorcia, Nan Goldin and Candida Höfer, were invited to create a series of images of Venice exploring its majestic architecture, grand interiors and iconic monuments. From atmospheric street scenes to glittering, ornate buildings, the images celebrate Venice as both a historic and contemporary artistic centre. The artworks have been donated by the artists and will be sold to raise funds for Venice in Peril. A catalogue published by Ivorypress accompanies the exhibition.

Gemma Padley



Seeing Trees

by Nancy Ross Hugo. Photography by Robert Llewellyn. Timber Press, £18.99, 245 pages, hardback, ISBN 978-1604692198



TREES are a popular subject in art. Representations stretch as far back as ancient Egypt, where the god Isis was on occasion shown in the form of a sycamore tree. Later, we find Georgia O'Keeffe's evocative painting of the dizzyingly high pine tree outside her New Mexico home. More recently, we have the photographic documents given to us by such people as Eugène Atget and Ansel Adams. This book attempts to strip away the mythology and show the tree as a beautiful natural object that is to be enjoyed and appreciated.

The images are vivid documents of various species that attempt to treat each component of the tree as a beautiful subject in its own right. We see things such as the twigs of a beech and the leaves of a red maple given room to breathe within the pages. Revealing the beauty of these objects demonstrates that we can often take these subjects for granted. Sometimes, it's only when you begin to get close that you can see the inherent beauty of a thing.



WEBSITE www.photographytalk.com

IF A WEBSITE that claims to teach you all aspects of photography technique, from landscape to baby portraiture, nature and even business portraiture seems too good to be true, think again. Photographytalk.com is just the site – to a certain extent, at least. Billed as a photography forum focusing on digital imaging, a sense of community and social networking lies at its core. Users can create their own profile, upload their images and comment on each other's pictures. There is a lively forum and 'articles' and 'reviews' sections, but for all its pizzazz, there is something missing.



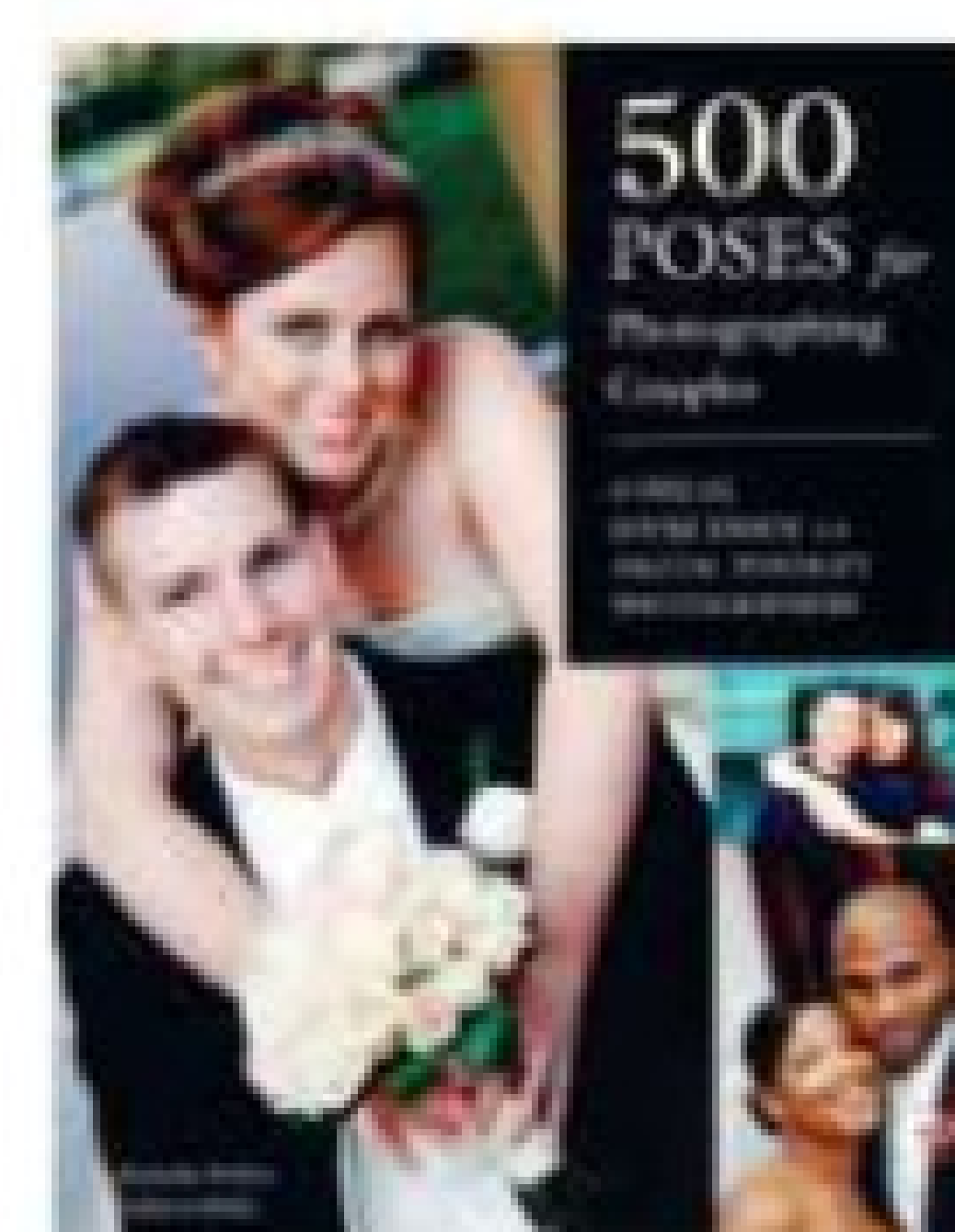
The main problem is that the website tries to cover too many bases and doesn't manage to deliver any particularly well. While there is some interesting content, it all seems a bit generic and muddled. Articles entitled '22 steps to become a more successful photographer' are bland and basic, while the equipment reviews are unfocused and vague. In short, a nice site to browse if you have time to kill, but not the fountain of all photographic knowledge it claims to be.

Gemma Padley



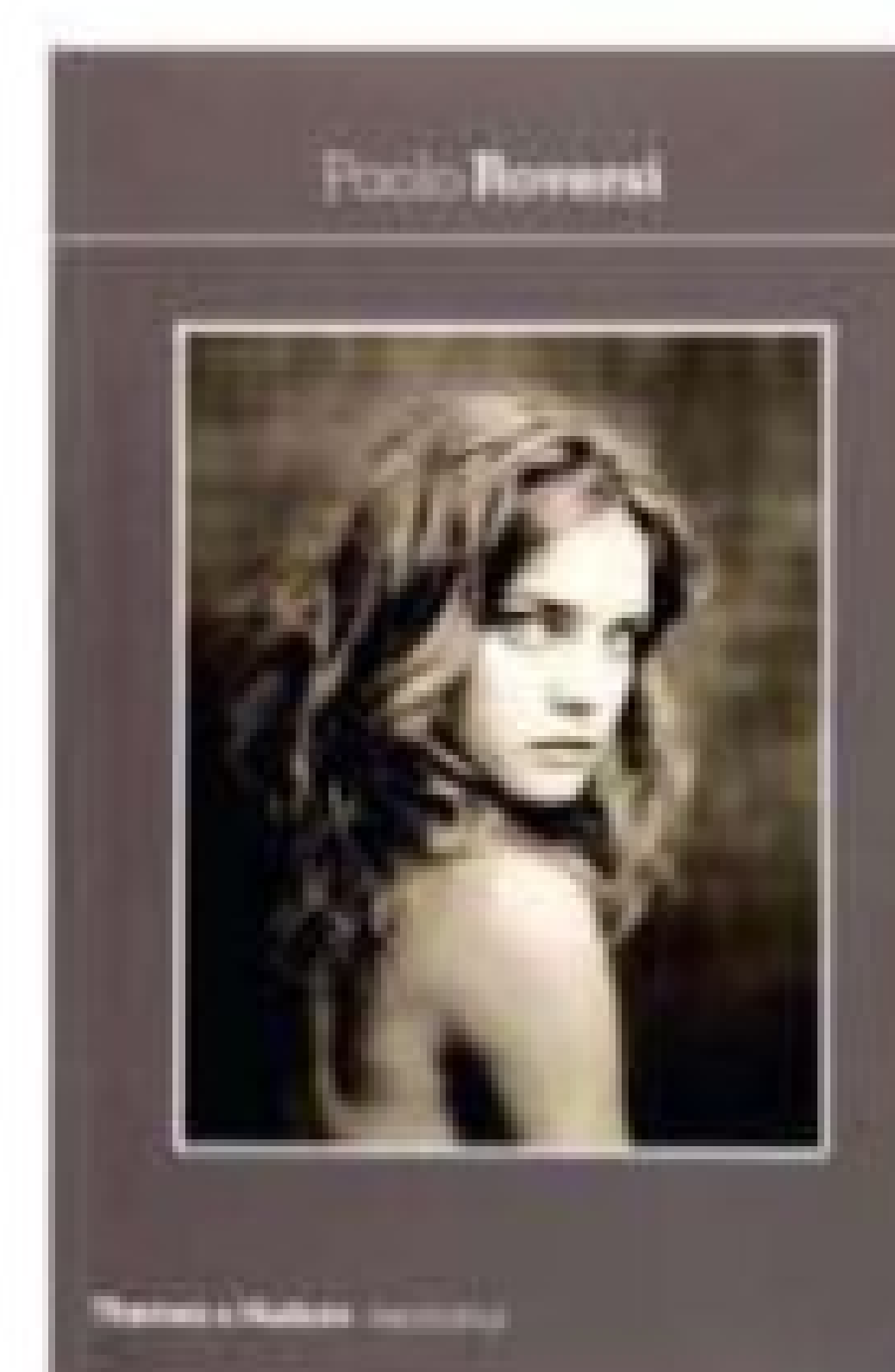
CONDENSED READING

A round-up of the latest photography books on the market

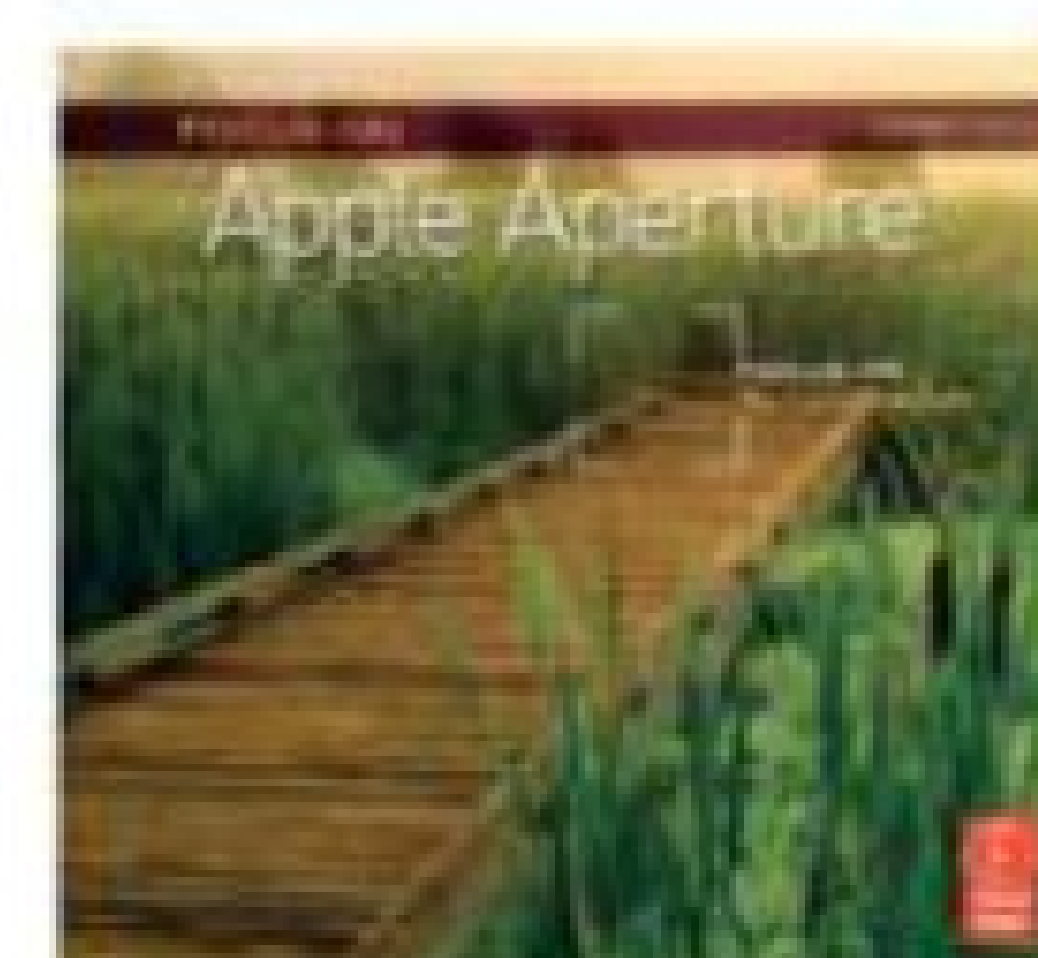


● 500 POSES FOR PHOTOGRAPHING COUPLES

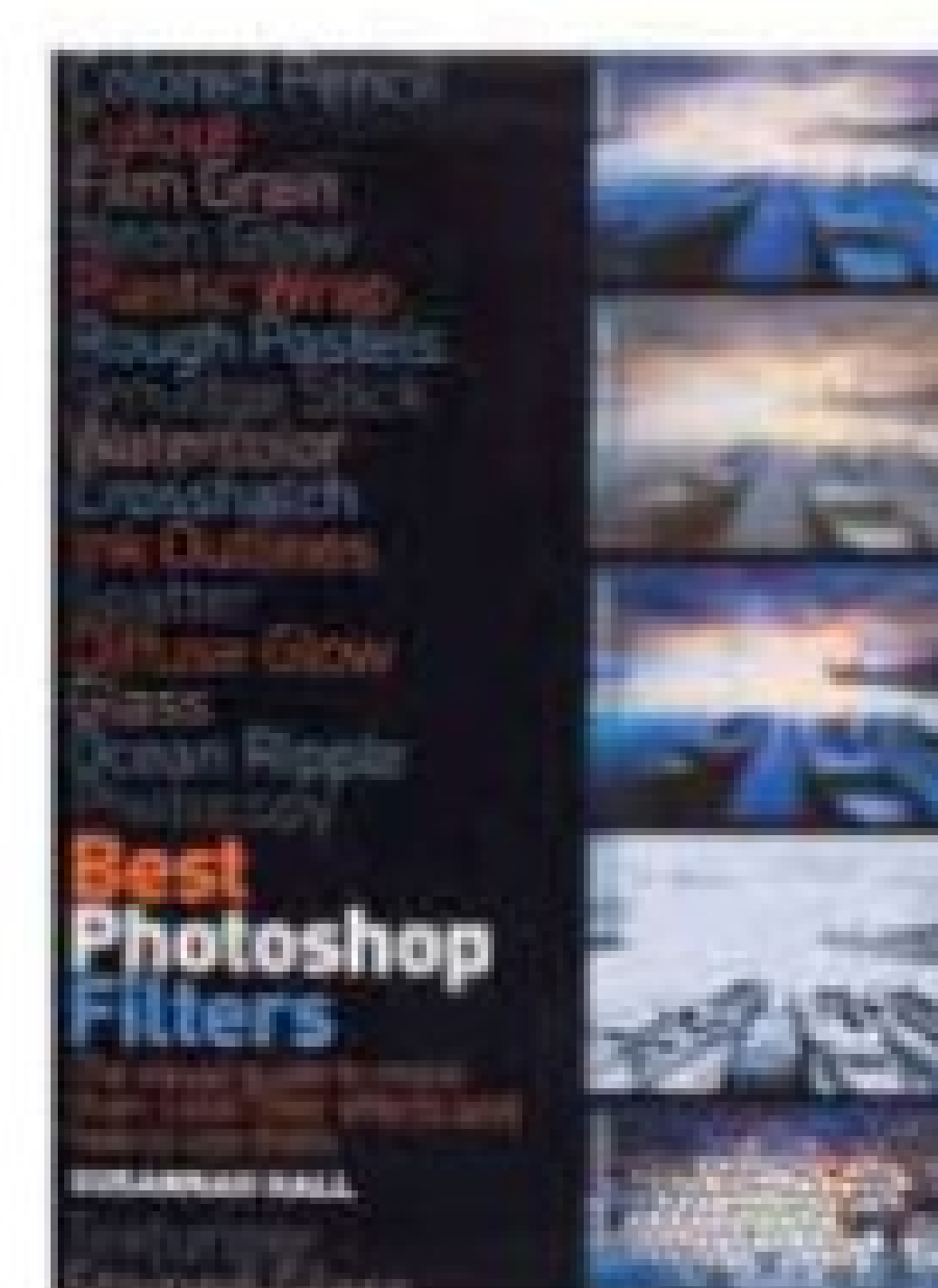
Michelle Perkins, £24.99 There is no text in this book, so if you're looking for comprehensive instruction about how to photograph couples this isn't for you. There are, however, numerous images of couples embracing, which may be a source of inspiration for photographers interested in this genre of photography. ● **PAOLO REVERSI**



Gilles de Bure £9.95 Inspiration arrives in many guises – even pocket-sized books. One for the more artistic and fashion minded, this beautiful book brings together a range of photographer Paolo Reversi's ethereal, mysterious and evocative portraits. ● **APPLE APERTURE**



£12.99 Part of the Focus on Fundamentals series of how-to technique books from Focal Press, the latest addition guides readers through using Apple's Aperture software. A handy guide for those already using or looking to start using this image-editing software. ● **BEST PHOTOSHOP FILTERS**



Susannah Hall £24.99 Featuring more than 1,000 Photoshop filter effects, this book is a must-have for photographers who enjoy manipulating their images in creative ways during post-processing. The book covers both introductory and advanced advice, and is well designed and accessible.

Gemma Padley

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

END THE TRIBALISM

What is it about photographers? Why can't we just accept that there is more than one way to take a good photo? Why do we have to get all tribal about equipment, and so disparage the innovations that manufacturers present to us? The optical viewfinder is a fine piece of equipment, providing an excellent view to the human eye. But the modern EVF is fast becoming an equally impressive device. Long may they both continue to exist, because they have complementary advantages and disadvantages.

Recently, I was out following the advice in the excellent black & white supplement (free with AP 8 October) and shooting to the right. The EVF makes this much easier and quicker. Instead of taking a picture, examining the histogram, then adjusting exposure and trying again, you can see the live histogram in the viewfinder and adjust it before taking the photo. Can't see the camera controls because it is too dark? Well, you can see the settings in the viewfinder. Immediately after you have taken your photo, it pops up with a histogram and over/underexposure warnings. Once you know your camera, then you can adjust practically everything with the camera pressed firmly against your eye.

The other brilliant thing is the adjustable screen on the back of the camera bodies. I was being plagued by light from a floodlight. However, I was able to stand in front of and to the side of the camera to shade the lens, and could then see via the live view when I was in the right position. The resulting picture is shown here.

Of course, in an ideal world cameras would be fitted with both an optical viewfinder and an EVF alongside. But I doubt that in the real world they ever will be. **David Price, West Midlands**



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*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



HARRIET EVANS

SAFETY FIRST

As someone who spent an enjoyable holiday this summer exploring the mining heritage of the Tamar Valley in north Cornwall, I read your article *The Mine Detector* (AP 15 October) with great interest. However, I was surprised to see no mention of the dangers of exploring old mine sites. Only last year, a schoolgirl on holiday in Cornwall was killed when exploring an adit shaft in an old mine. A tourist in her 50s was injured at the same site in 2001.

From personal experience, the true extent of these mine sites is often concealed by trees and undergrowth, and the ruins, shafts and sheer drops can be easy to miss. Furthermore, arsenic was mined in some areas of Cornwall, and some sites still remain contaminated by toxic chemicals, even 100 years or more after they were last worked. The photo above, taken at an old mine near Gunnislake, shows the discoloration of a stream flowing from an open shaft. Signage near the mine warns of chemical contamination and that it is not a suitable area for children or pets. There can also be dangers from flooding or subsidence, particularly after heavy rain.

Please be very careful when visiting old mine sites and to keep a eye out for hidden dangers. **Harriet Evans, West Yorkshire**

TOO SENSITIVE

Young Dr Collins (*Letters*, AP 22 October) is much too sensitive when he admonishes Nikon for using the code V1 – he thinks this will upset relics from the Second World War. Rubbish! During any war there are hundreds of alphanumeric codes used. Let's start with the Spitfire Mk 1, which went up to the Mk 20s, or the C47, the Bf109, Ju88, 51st Highland, No 1 Para, 633 Squadron and many more. What about the current Boeing range of aircraft, or Porsche cars?

The fact is, you can't escape alphanumeric codes – they're everywhere, and most of us ignore long-forgotten connotations. In the Second World War, I had the privilege of being bombed, shot at, mined and torpedoed (missed) by any number of

What The Duck

<http://www.whattheduck.net/>



alphanumeric aircraft, plus boats labelled U-think-of-a-number, and I bear no grudge. Here's a test, Dr Collins: let's say you win a photo contest and the prize is a Porsche 911 – would you refuse it because it might offend Americans? **Ronald Walford, Kent**

THOROUGHLY CONFUSED

Is it hypocrisy, ignorance or simply Orwellian that Parliament has launched a photo competition themed 'Stories of democracy' (News, AP 15 October), when at the same time there is still such confusion, ignorance and stupidity being shown by the police and Government with regard to people taking photographs in public places? On one hand we have the people in Parliament who I assume made the laws regarding the taking of photographs in public places and made the links with possible suspected terrorist activity, and on the other hand we have the same Parliament launching a 'Stories of democracy' photo competition. I am confused, but I intend to take some photos of my local council offices and police stations in the hope of being arrested for such outrageous behaviour and with great enjoyment I will send my photos, if they are not confiscated or deleted, to the competition depicting my own story of democracy. I wonder if I will win; the irony would be sublime, especially if I were also prosecuted. **'Steampunk', via email**

Some people go to great lengths to win a competition. You seem to be going to great lengths not to. Trying to get arrested isn't the best idea – **Damien Demolder, Editor**

MAD MEN IN CHARGE?

I enjoyed Damien Demolder's editorial in AP 15 October about brand loyalty. I am one of the Minolta users who bought a Sony Alpha 100. I love it, but am bemused by the stream of possible replacements. Are they actually better, or simply more complicated

with added HD movies and far more pixels than are sensible? The HDR option sounds useful, but are the results a bit too unnatural? Are the marketing men now in charge at Sony, having sidelined the former Minolta experts? **Charles Sutherland, Middlesex**

It's difficult to know what went on, but I suspect gaining market share among new users was seen as an investment as well as a way of selling cameras to photographers with no loyalty already. The company has also been working on a few innovations, which seem to have taken a while to get right. Let's hope enthusiasts think it has been worth the wait – **Damien Demolder, Editor**

PUT A CAP ON IT

Reading the letter of the week in AP 1 October, I once again saw the myth of 'protecting' a camera lens with a filter perpetuated. A comparatively light tap will break the glass of the filter and drive shards of that glass into the front element of the lens. Even if only repolishing is required, this is by no means a cheap job. Additionally, if it is proposed by Mohammad Shams to leave the UV filter in place permanently (despite its effect on some colour photographs), he will need a good coated 'optical flat' UV filter, and these are quite expensive – I paid around £25 for mine some 30 years ago, so I expect they've risen in price by now. In more than 60 years of photography, I have always used the hard plastic or metal lens cap on both the front and back of my lenses not mounted on my camera, and one on the front surface only on the mounted lens. Even the metal ones are cheaper than a UV filter, and the plastic ones only cost around £2 or so. It takes only a fraction of a second to whip it off when shooting – and then a fraction of a second to replace it afterwards. **Raymond Hill, Essex**

A BRIGHT SPARK'S IDEA

I have enjoyed night photography and painting with light for a couple of years, but I didn't know about setting fire to wire wool and spinning it to produce circles of flying sparks until I read your article on the subject in AP 20 August. I've since attempted this, and have included one of the resulting images, taken in Roundhay Park, Leeds. I had trouble attaching the wool to the chain I was using to spin it on once it was lit. The trail of light disappearing to the right of the frame is the last of the wire wool flying off the chain and into the undergrowth. Fortunately, the ground was wet so I avoided setting light to the park, but it did get me thinking about alternative methods of holding the wool while it burns and sparks. My answer? A £3 wire bird feeder. I put holes in the base so that the sparks can fly out of there as well as the sides. I'm so pleased with my little brainwave I thought I'd share it. **Andrew Raby, West Yorkshire**



BACK CHAT

According to AP reader Paul Russell, the DSLR is nowhere near dead yet

AS INTERESTED as I am to read the experiences of Steve Smith (Backchat, AP 1 October), I have so far held off committing to a compact system camera (CSC). I worked in photographic retail long enough to witness the rise and fall of the APS film system and handle such beautiful, but ultimately unusable, used treasures such as the Pentax and Minolta 110 SLRs. Despite the APS-C-format sensors of the majority of current DSLRs, is anybody still using Minolta Vectis C or Nikon IX lenses? In a few short years, we may well be asking the same of conventional four thirds optics. Despite the manufacturers touting backwards compatibility with DSLR lenses, this often involves an expensive adapter, a list of caveats, lost functions and unmanageable crop factors that will stretch the resolving power of all but the most expensive lenses. This is even before we get to the function and form of these cameras. I have to admit to having been very taken with the Panasonic Lumix DMC-GF1, and with GF2 prices being a bit silly just now I am very tempted. But I just don't want to buy into another lens system. You can also tell that the systems are nowhere near maturity when a new model is launched every couple of months. Can anybody outside of the manufacturer explain the differences between the plethora of externally identical digital Pen cameras – or why I should pick a GF3 over a GF2? These compact system cameras then become a bit less compact when you add anything other than the pancake prime lenses, and ergonomically I've found them lacking. I am a Canon user, and will wait and see what they do before committing to a system. Canon had the foresight to make its APS film and digital EOS cameras EF lens compatible, and I hope they maintain this approach as I have a bag of EF lenses that I hope to use long beyond the life of my current Canon camera, be that on a DSLR or a CSC. If Canon would develop a pancake prime lens in the EF mount then it could sell this as a kit lens for the EOS-series cameras and probably negate the need for a CSC. It would be just about as pocketable and just about as light. The lesson that manufacturers have failed to learn from history is not to make a new system that is mutually exclusive from the traditional system. Or would it be cynical to think that it suits the manufacturers to have you buy into a new system of lenses now that DSLRs seem to be reaching their critical and technological mass? Reports of the death of the DSLR have been greatly exaggerated.

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PHOTO INSIGHT

Frans Lanting explains how digital technology enabled him to fine-tune the colours in this portrait of a leatherback sea turtle many years after the photograph was taken



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW

SHE LOOKED like a sea monster from the past and was unlike anything I had ever seen before in my life. I was watching a leatherback turtle emerge from the sea on a remote nesting beach in Suriname, South America. By the light of a gibbous moon, I could just make out the turtle's contours. Sea turtles have been crawling out of the sea to lay their eggs on land in an ancient ritual that goes back hundreds of millions of years. None is bigger or more prehistoric in appearance than the giant leatherback, which can weigh up to 2,000lb (900kg).

As awesome as the experience was, it was a tough situation to depict photographically. When night gave way to day I made this photo in the murky pre-dawn light. I captured the image on high-speed Kodak Ektachrome transparency film, and for more than two decades I lived with that colour slide as an accurate representation of the encounter.

Yet when I made a drum scan of the image with Apple software engineer Bill Atkinson, who is a computer genius, digital photography wizard and a nature photographer, I was in for a new revelation. As we analysed the characteristics of the digitised image, I realised that what I captured had suffered from colour shifts intrinsic to the film emulsion. Just as Kodachrome emulsion was often skewed towards magenta and cyan, Ektachrome film tended to have a blue cast and was renowned for its unsaturated colours. Because of the limited contrast range of the film, details in shadows and highlights were essentially hidden, and while they existed they were not easily seen or reproduced. However, with digital tools Bill and I were able to correct for the film's blue bias and extract information from the slide that had always been there, as a latent record of the actual scene.

Thinking back to the moment I made



this photograph, I remember what an experience it was. Most sea turtles only come out to lay their eggs when it's dark. If you're lucky, you may find a few stragglers on the beach at dawn, but the majority will have gone by this time. As a result, there is only a narrow window of opportunity in which to capture these images. In this case, I had been out at night patrolling the beaches looking for turtles to photograph. I was lucky and found a straggler. The turtle

was really late in coming ashore to lay her eggs. With sea turtles it's important not to disturb them – especially when they're coming ashore. If they are disturbed it can cause them to turn back towards the ocean. Consequently, I couldn't use flash so I had to use available light.

It was difficult to capture this image because I was working in really low light and limited by the speed of the Ektachrome emulsion, which was 400 ASA. Not being



© FRANS LANTING

able to change the sensitivity is almost unthinkable for photographers who shoot digitally today and are used to dialling in the ISO rating.

You had to be extremely careful when photographing moving subjects, particularly in low-light conditions. Likewise, when using DSLR cameras, we take it for granted that we can customise our white balance to give the image a certain look, but in those days you were stuck with whatever

colour cast the film gave. I had to keep my shutter speed as high as possible, which meant sacrificing depth of field. I got down low for this shot and was lying on the sand in front of the sea turtle, using my arms as a makeshift tripod, trying to hold the camera as steady as possible. I was using a very slow shutter speed, possibly 1/8sec or slower. You can see the image isn't completely crisp and is very moody. I used one of my trusty old Nikon film cameras

with a wideangle lens, possibly an 18mm optic, and everything was set manually, including the exposure and focusing.

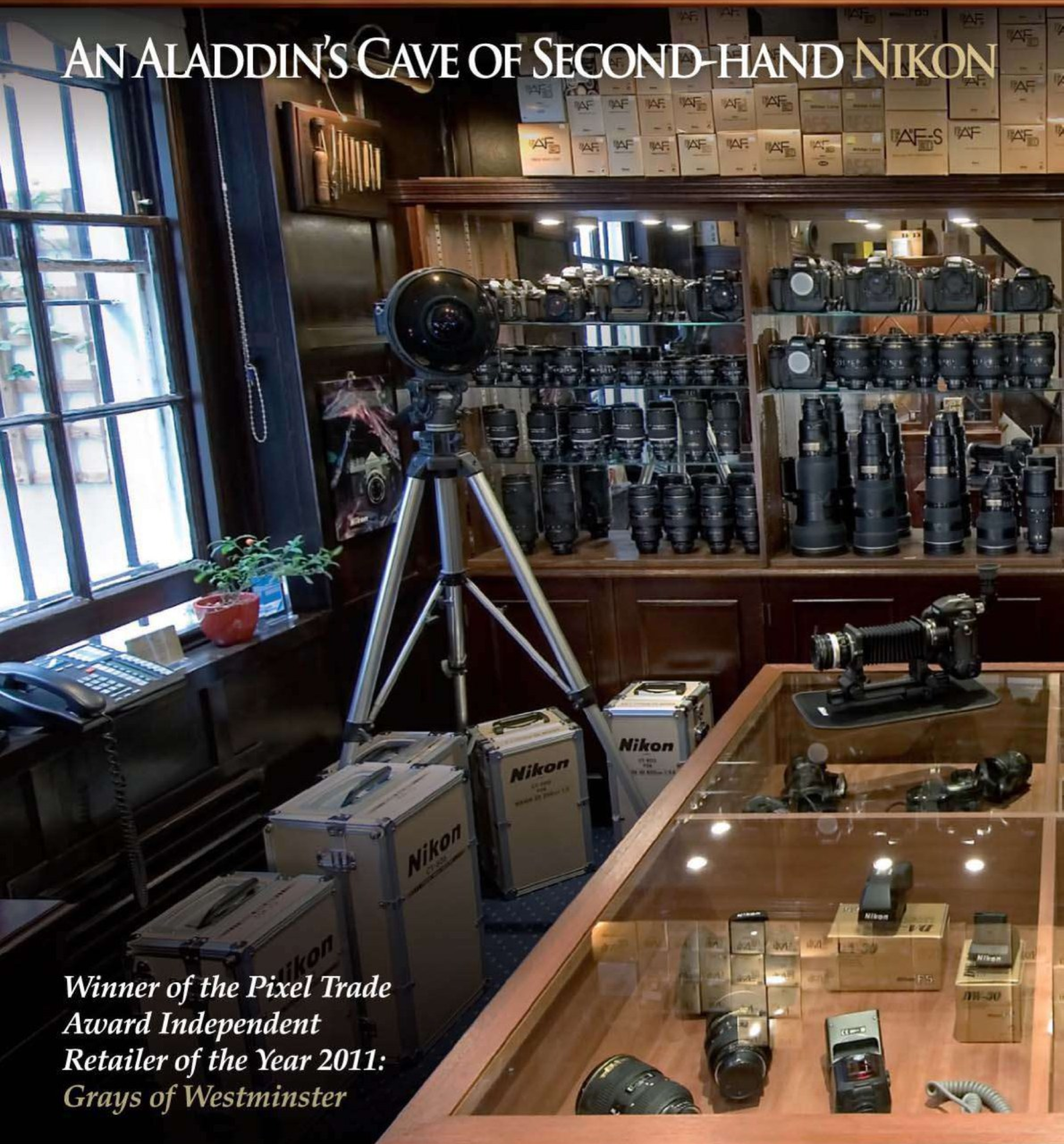
When I look at the digital version of the image I feel eye-to-eye with the leatherback turtle again. She is emerging for the first time in her true colours. To me, this image is an affirmation of the amazing advances in digital technology and the increase in artistic control afforded to photographers as a result. **AP**

**Frans Lanting
was talking to
Gemma Padley**

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GET THE LOOK



Sabatier effect

Richard Sibley explains how to recreate the darkroom Sabatier effect using image-editing software

SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL ■■■■■

TIME TO COMPLETE 15 minutes

SYSTEM REQUIREMENTS Windows or Mac

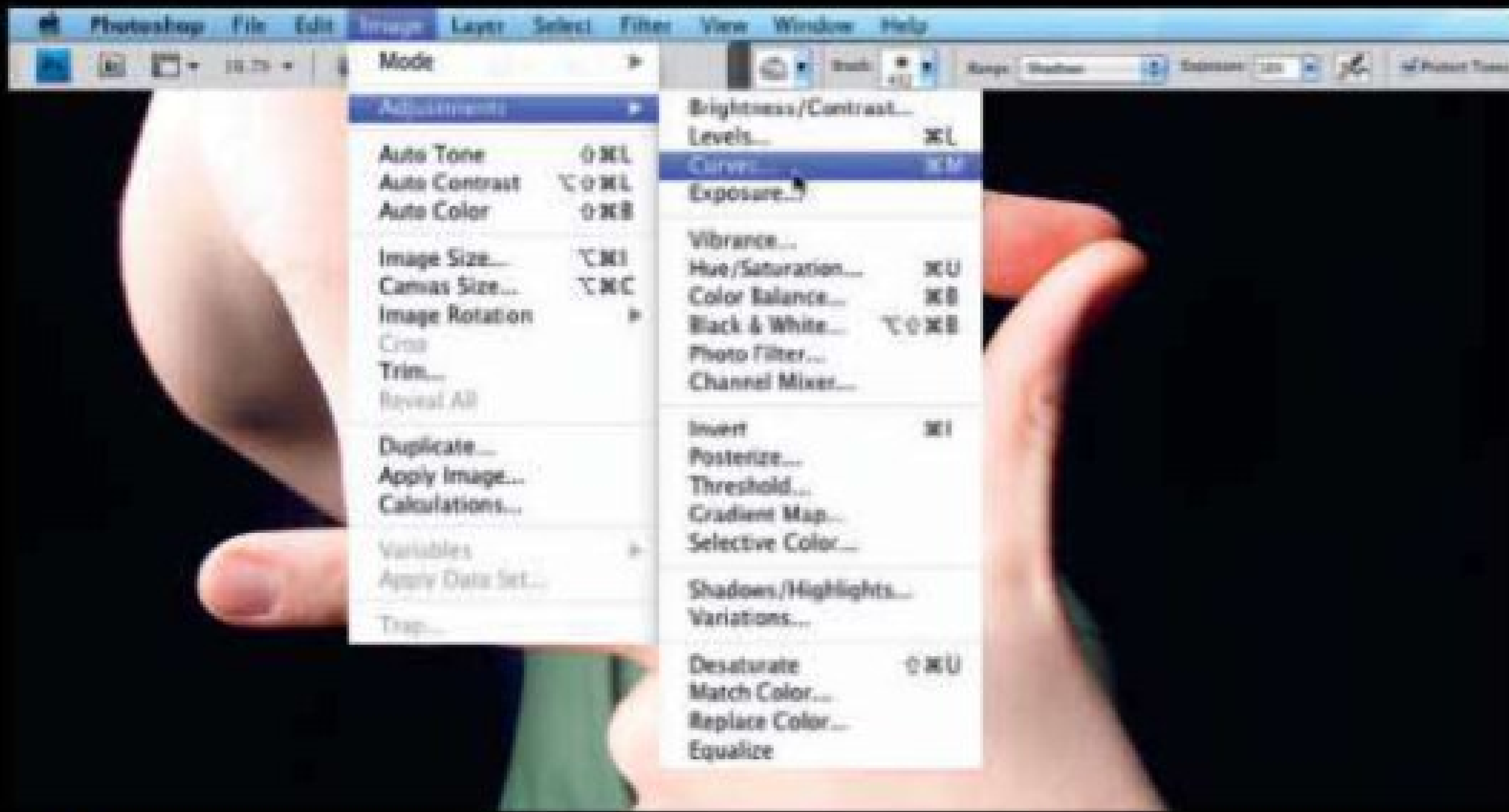
IF YOU have ever set foot inside a darkroom the chances are you have come across the Sabatier effect, also known as pseudo-solarisation. Like many photographers, I first discovered it when another student walked breezily into the school darkroom while I was developing prints and turned the light on. He

quickly retreated, pursued by a few choice words, but the brief second the light was switched on had a dramatic effect on the half-developed image.

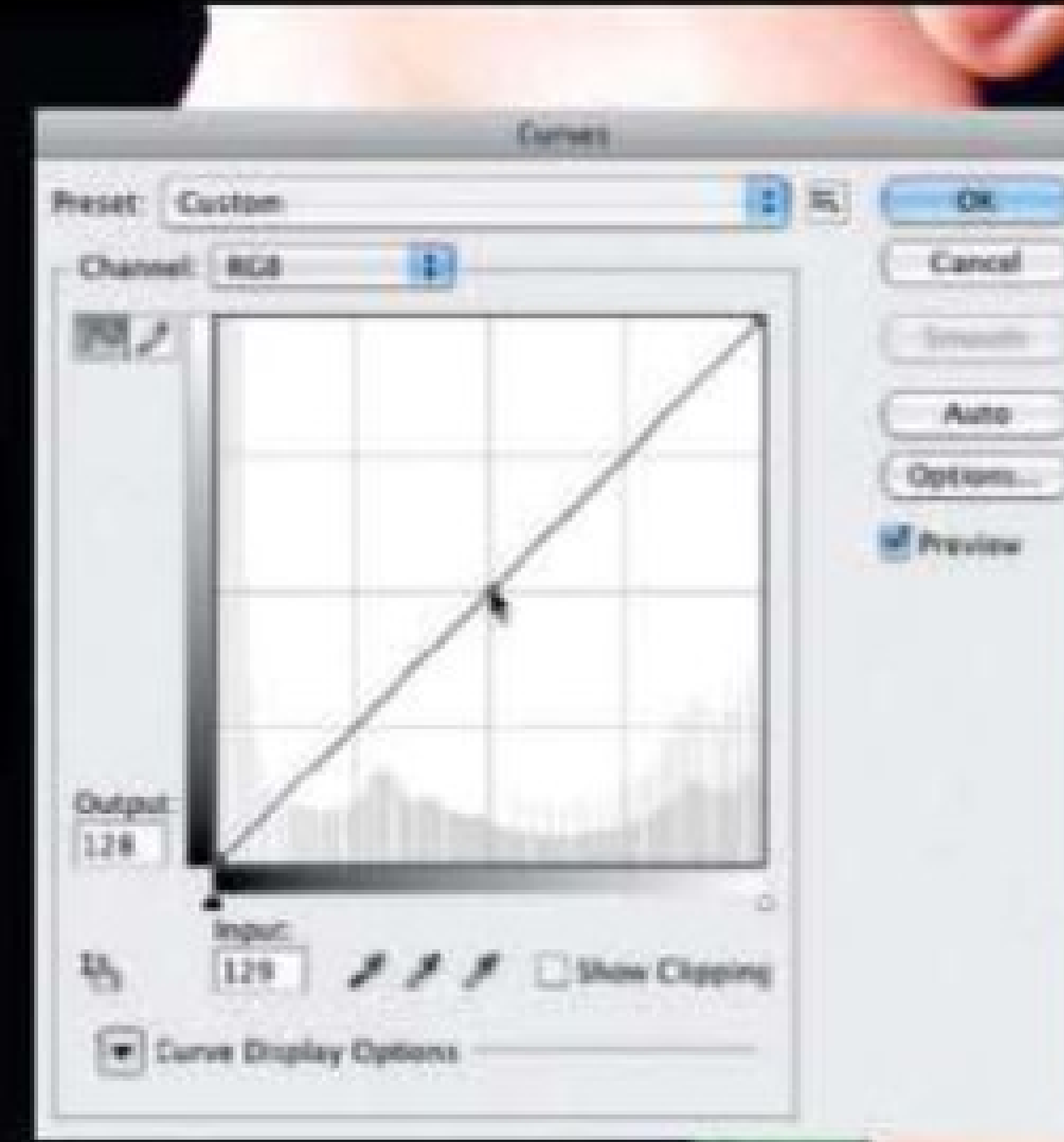
Due to the way silver halide reacts to the first exposure from the negative, and then the chemical reaction to the photographic developer, the flash of light does not fog the paper as you might expect. Shadow areas on the print don't get any darker, but highlight areas do become fogged by the brief post-development exposure. What gives the Sabatier effect its characteristic 'negative' look is the virtually non-existent impact it has on midtones.

Another telling sign of the Sabatier effect is the appearance of so-called Mackie lines. These are halos around high-contrast edges within the image caused by an adjacency effect in the way that the silver-halide particles on the photographic paper react to the second exposure and development.

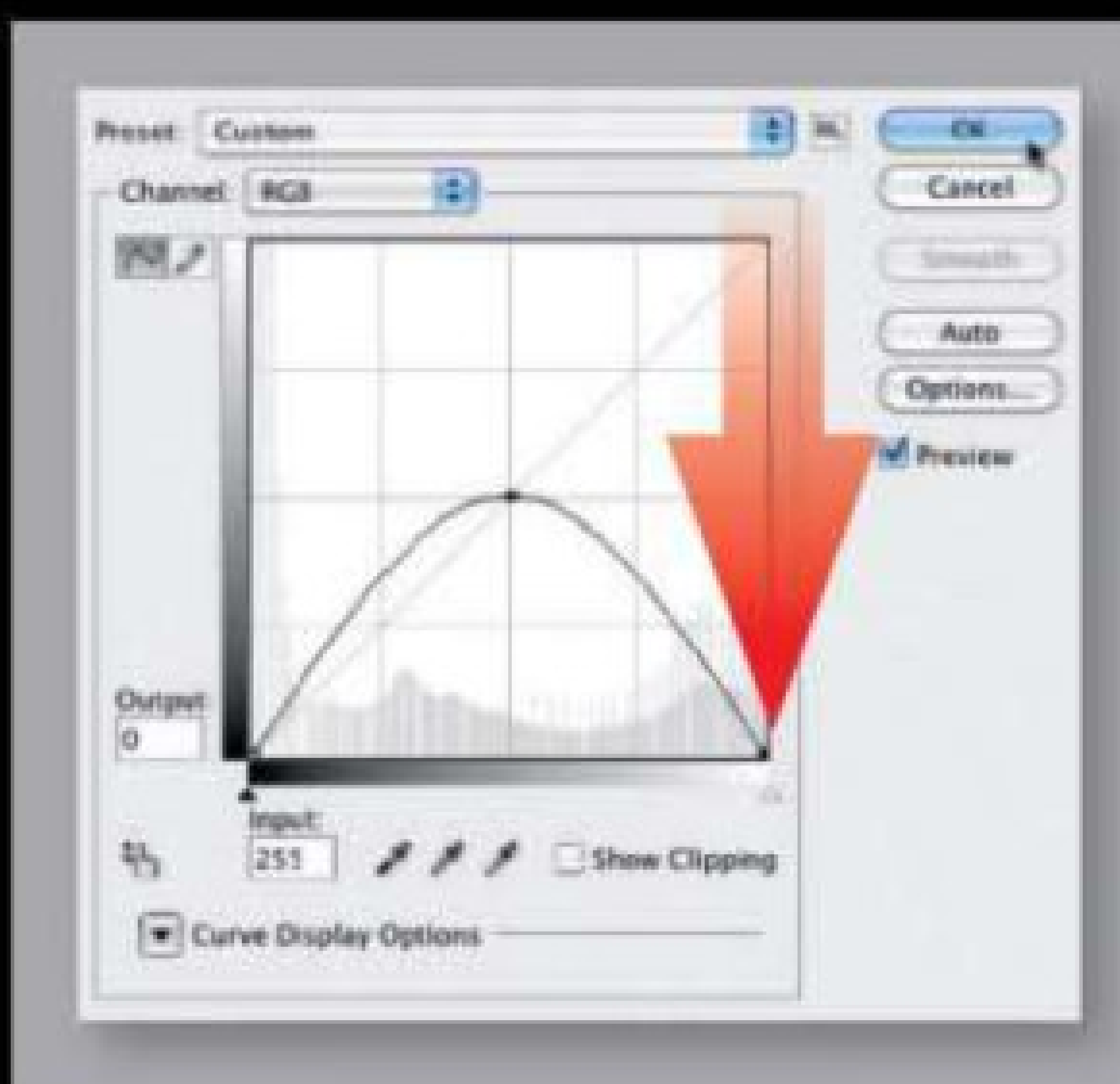
Some image-editing software has an incorrectly named solarisation filter effect, which should actually be called Sabatier effect. While the digital effect replicates the darkroom technique at the click of a button, it is even better to use the Curves tool to try the effect yourself and understand what is happening.



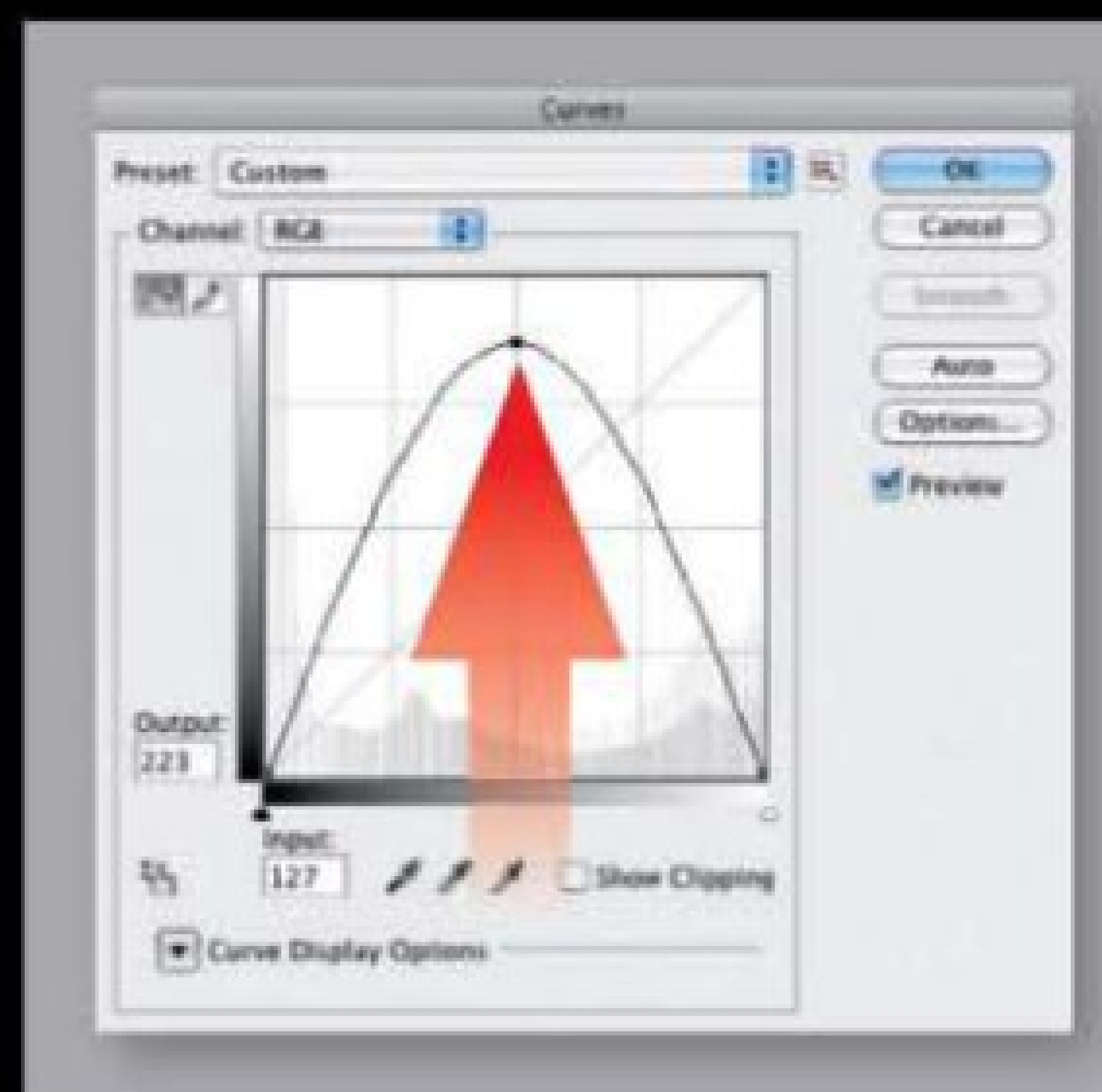
1 Open your chosen image and select the Curves palette. In Photoshop, this is found by selecting Image>Adjustment>Curves.



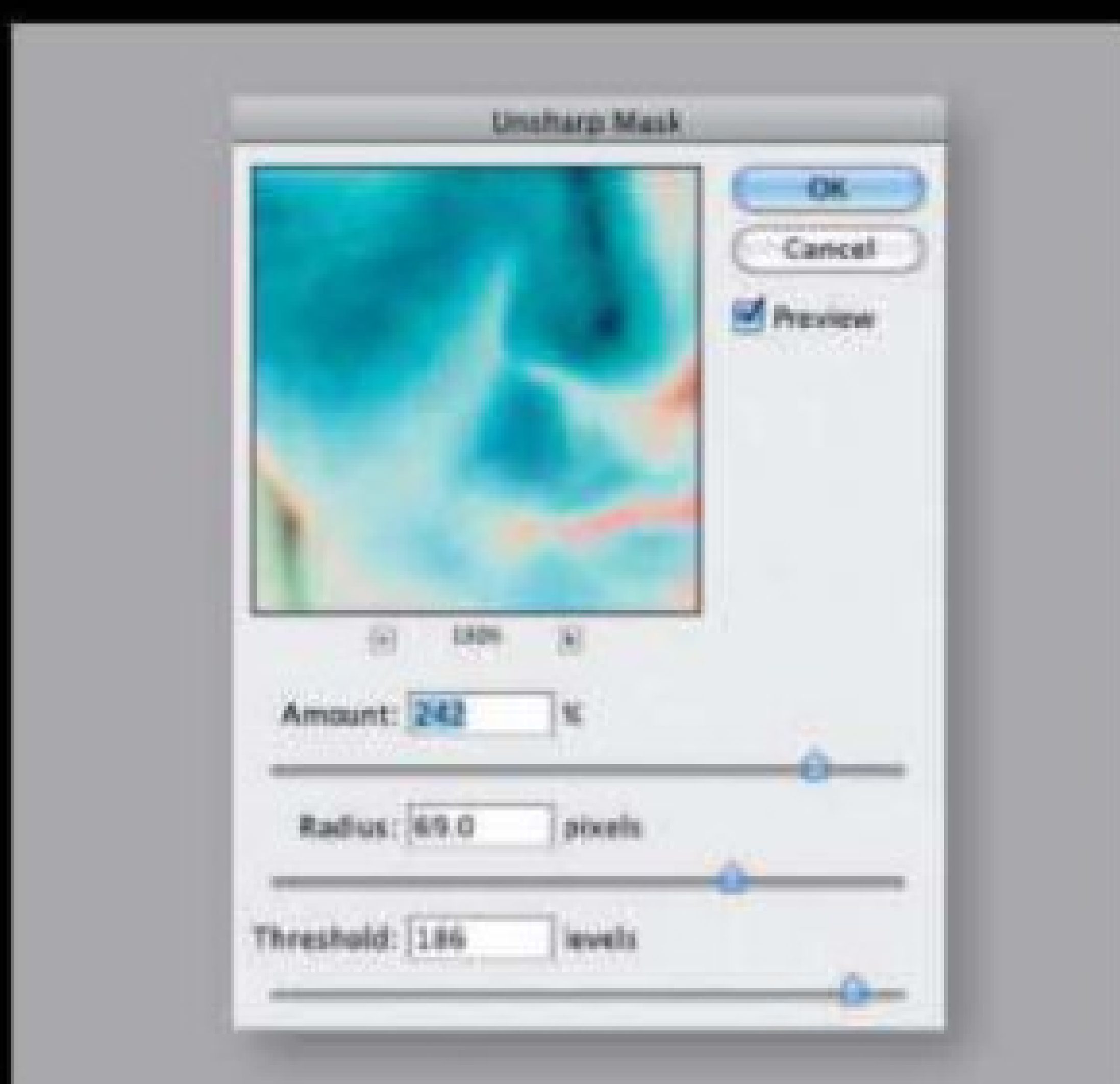
2 To replicate the effect, we need to keep the exposure of the shadow and midtones the same but darkened the highlights. To do this, click in the very centre of the curve to create a point.



3 The new centre point locks the midtones in position. Now grab the curve at the top right and drag it all the way down to the bottom right. This darkens all the highlights.



4 The brightness of the midtones can be adjusted by then moving the centre point of the curve higher. Move it until you are happy with the overall effect.



5 To replicate the Mackie lines we are going to create a haloed edge using Filter>Sharpen>Unsharp Mask. The Strength, Radius and Threshold sliders should all be set far higher than when sharpening an image, to affect only the boldest edges.



6 The Sabatier effect has now been recreated, but you are free to adjust the colour and contrast if you feel it is necessary.



7 Most people are more familiar with seeing the effect used in black & white rather than colour. A black & white conversion can be done in a number of ways, but I prefer using Image>Adjustments>Channel Mixer and the Black & White with Orange Filter Preset.



8 As an alternative, invert the colour solarised image (Image>Adjustments>Invert). This very graphic style has been used by various designers and graphic artists over the years, notably for portrait images. The effect is used on *The Best of David Bowie* album cover.

SIGMA

CAMERA : SIGMA SD14 : ISO50, F4, 1/320sec | LENS: SIGMA APO 70-200mm F2.8 EX DG OS HSM : 200mm(F0.200)



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Inside jobs

Although the nights are rapidly drawing in, you don't have to let the lack of daylight hours put a stop to your photography.

Doug Chinnery explains how to create compelling still-life images in the comfort of your own home

I'M SURE I'm not the only photographer to have experienced the disappointment of waking on a Saturday morning to find that my plans for a trip out with the camera are dashed by wind and rain. In reality, though, bad weather doesn't have to put paid to our creativity. With a little planning it's possible to turn a corner of our homes into a temporary studio and start creating imaginative and interesting still-life images. The key is to select the appropriate objects and then work on the composition with care. The traditional principles of composition apply as much to still-life photography as they do to other types of image-making.

I keep a box in my garage that is full of objects I have collected on walks, found in charity shops and at car-boot sales, plus a few items I have bought on eBay. I search for things that have wonderful textures, shapes and colours, or items that tell a story, either on their own or when combined with other objects. I also search for fabrics, card and other materials with interesting surfaces that make good backgrounds,

such as sheets of rusty or scratched metal, large stones and pieces of bark.

EQUIPMENT

You don't need expensive studio lights or even a flashgun to illuminate these objects. I work almost entirely with natural window light in my dining room. I position the table closer to the window when I want brighter light and move it further away when I want a more moody, low-key look. If there is no wind I work in the garden.

A tripod is essential for most still-life work as I find it encourages me to be more considered with the composition and enables me to use small apertures (which result in slower shutter speeds) when a wide depth of field is required. I also use a remote shutter release to avoid touching the camera to take a picture. When using a macro lens, it is important to ensure that the front of the lens is parallel with the surface of the item you are photographing in order to maintain sharpness throughout the image. However, if you don't have a macro lens, a 50-100mm optic is fine.



SINGLE VS SEVERAL

THE MAIN image shows a composition created using a single object. I found a stall selling old cutlery at a market and bought some forks. Using a black slate tile as a backdrop, I tried several different compositions, some of which are shown above. However, I felt they weren't strong enough. While I really liked the twisted prongs of the fork (which I bent using some pliers), I felt combining it with the other forks diluted the image. In fact, I found

the other forks distracting. After a little experimentation I removed the others and focused the composition on the single bent fork in the frame. I then hung a piece of white wedding-veil netting (bought on eBay) over the window to soften the light. This prevented hotspots appearing in the metallic surface of the fork, which would be distracting. I enhanced this simple composition by converting it to mono and adding a slight brown tone.



Canon EOS 5D Mark II, 100mm macro, 0.4secs at f/18, ISO 100



CREATING A STORY

THIS photograph is an example of a still-life image that goes beyond just being an arrangement of interesting objects. I carefully chose and arranged the objects, presenting them in such a way that the viewer can create a story from what they see. In this case, the old Victorian cursive handwriting, horn-rimmed glasses and a posy of lavender hint at romance and a bygone age. The colours in the image

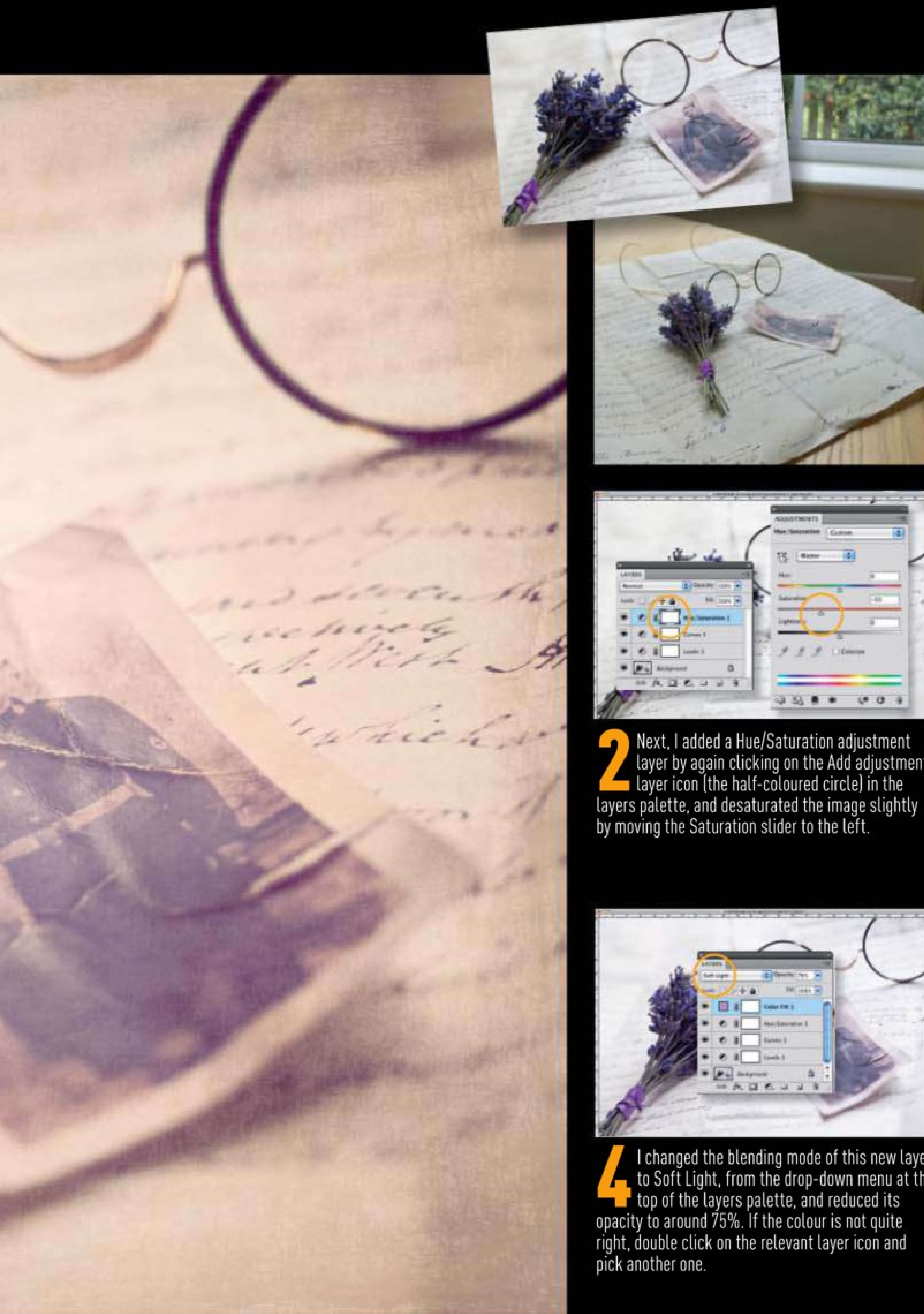
were faded during processing and a 'texture' layer applied to add atmosphere. I found the old document (in fact, a genuine Victorian legal document) and glasses on eBay. The lavender was picked from my garden and my wife lent me some purple ribbon to finish off the look.

I experimented with using just the flowers and glasses, but felt something was lacking. I had the idea of adding a

third element, which ties in with the idea that compositions are often improved if the features are grouped in threes or fives rather than twos or fours.

I printed off a scanned photo of a great uncle who had fought, and died, in the First World War. I then distressed it by creasing and tearing the photo and getting rid of the shine on the paper by rubbing it with a couple of used tea bags. I feel the addition of the photo makes the story complete. The image is transformed from being a letter to a sweetheart to one where there is a bittersweet behind-the-scenes story of a girlfriend or wife left behind while

Canon EOS 5D
Mark II, 100mm
macro, 1/160sec
at f/5, ISO 1600



her man goes to war. It is this process of experimenting with a composition and making several versions that will lead you to a really pleasing image.

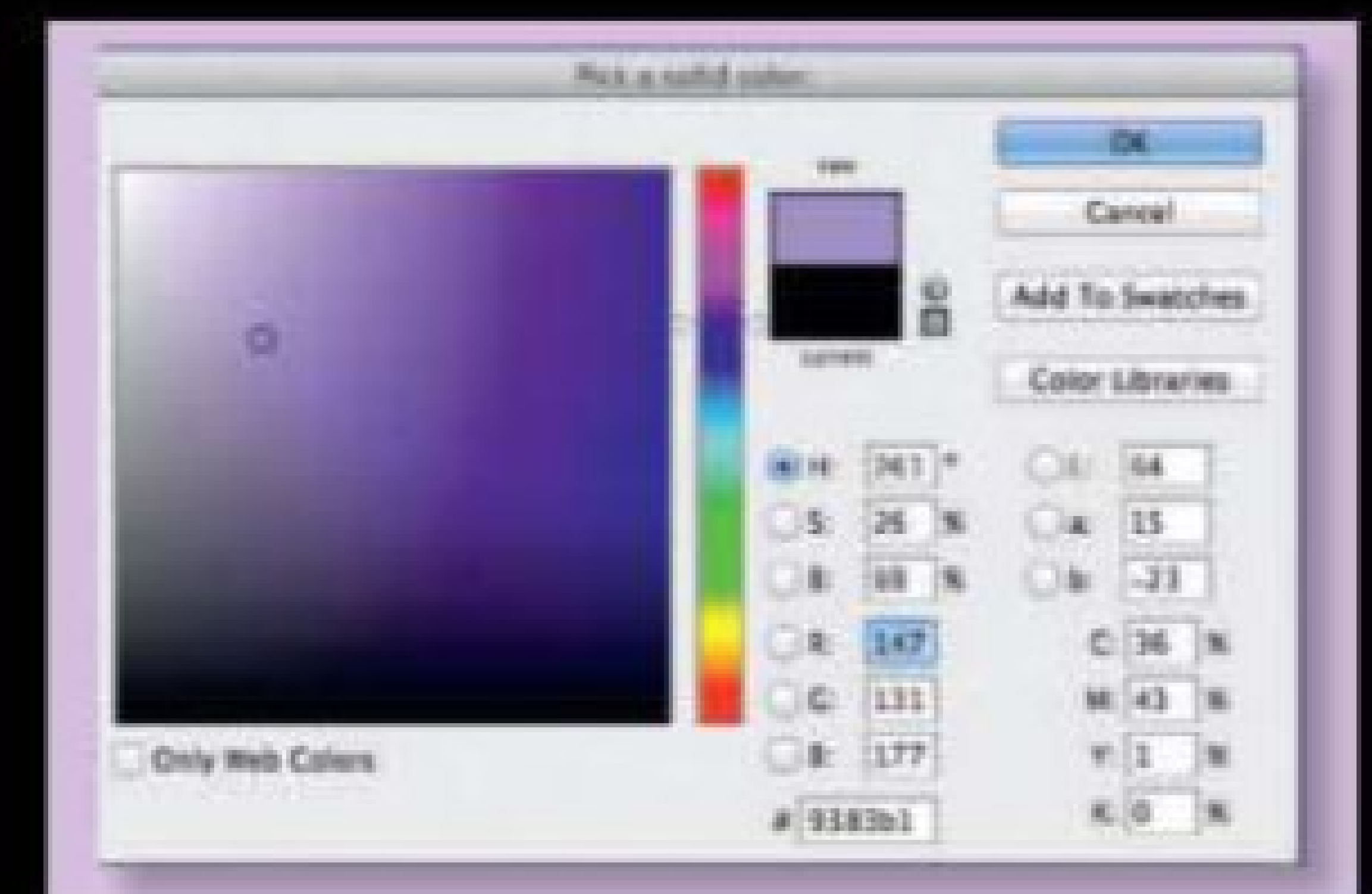
For this shot, I handheld the camera and opened the lens wide to soften the background. I found that by lowering the camera angle and shooting across the scene I could create a more convincing image than shooting from higher up. You can see just how simple the set-up for this scene is in the image top right. Again, the letter is positioned on the table with the three objects arranged on top of it and I have used window light.



1 To give this image an aged look, I added a Levels adjustment layer by clicking on the icon at the bottom of the layers palette, and moved the black- and white-point sliders in to touch the edges of the histogram. I then created a Curves adjustment layer and added a slight 'S' curve to boost the contrast, mainly in the highlights.



2 Next, I added a Hue/Saturation adjustment layer by again clicking on the Add adjustment layer icon (the half-coloured circle) in the layers palette, and desaturated the image slightly by moving the Saturation slider to the left.



3 I added a soft tone to the image by selecting Layer>New Fill Layer>Solid Color and clicked OK to confirm in the window that opens. From the colour picker I selected one that I felt would be the right tone for the image, which in this case was a pale lavender colour.



4 I changed the blending mode of this new layer to Soft Light, from the drop-down menu at the top of the layers palette, and reduced its opacity to around 75%. If the colour is not quite right, double click on the relevant layer icon and pick another one.



5 I have a collection of textures in a folder on my hard drive, and from these I found a suitable texture and opened it into Photoshop beside the main image. I used the Move tool to drag the texture into my main image to form a new layer. I then resized the texture to fill the frame using the Free Transform tool (Edit>Free Transform).



6 I changed the blending mode of the new layer to Soft Light and reduced the opacity to around 75%. If the texture you have selected doesn't work, delete the layer by dragging its icon in the layers panel down onto the trash icon at the bottom of the layers panel and import a new one.



7 Experiment with dragging in more textures until you get the right feel for the scene. For my final image I have added several textures to build up the look I am after. You can also experiment by applying other blending modes to your textures, including Multiply, Screen and Overlay.



Canon EOS 5D
Mark II, 100mm
macro, 1/125sec
at f/13, ISO 1600

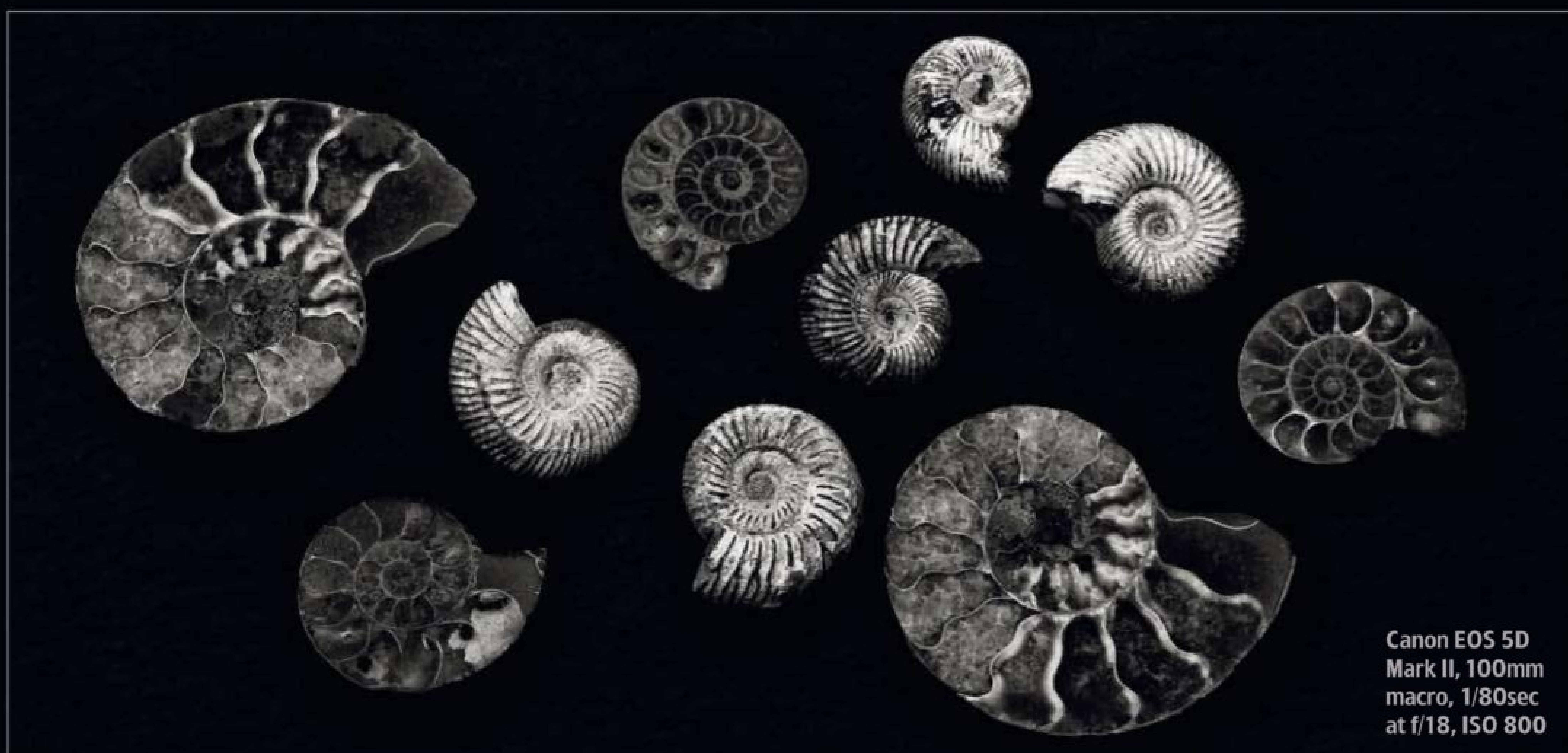
ARRANGING OBJECTS

USING the same black slate tile as a background, I experimented using some fossils and a nautilus shell, again all found on eBay. The idea was to incorporate the spiral shapes of the shells into a compelling, intricate composition. In the image on the left, I combined the larger shell with the smaller fossils. While the composition works to a certain extent, my favourite is the one below without the large shell. Here I opted for a panoramic format, which I thought suited the composition. Cropping away empty space above and below the fossils has made it more 'focused'. I spent some time organising the fossils in the frame so the spirals were evenly distributed and in different rotational positions. I converted the image to black & white to make it more dramatic and to focus the eye on the shapes and textures rather than the colours, which could have been distracting.

ENDLESS POSSIBILITIES

Once you begin experimenting with still-life photography, you will realise the possibilities are endless. Collecting objects that relate to each other and overcoming compositional challenges through trial and error is a very satisfying experience. Learning to control natural light by moving objects closer to or further away from a window, diffusing the light through translucent materials and using household lamps when necessary will help you understand the properties of light and how its direction, intensity and colour affect your subject.

As winter approaches there are bound to be days when we can't get out with our cameras, so why not start collecting objects to use in still-life images now? You will find that many of the images you create will be ideal for printing and framing to hang around the house, especially if you create sets of three complementary images to make a triptych. The compositional skills you develop will also help improve your images taken outside. But beware – the whole process is very creative and surprisingly addictive. It might be hard to tear yourself away. **AP**



Canon EOS 5D
Mark II, 100mm
macro, 1/80sec
at f/18, ISO 800

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APOLY Amateur
2011 Photographer
OF THE YEAR
COMPETITION

£25,000 IN PRIZES TO BE WON

Your chance to enter the UK's most prestigious competition for amateur photographers

Welcome to the final round in this year's Amateur Photographer of the Year competition, sponsored by Canon. Over the past few months the judges have been blown away by the quality of images received, so thanks to everyone who has entered. There are still some fantastic Canon prizes to be won, including the overall prize of £5,000-worth of Canon camera equipment and the coveted title of Amateur Photographer of the Year.

For this month's theme photographers should focus on shooting at night or in low-light conditions. From twinkling cityscapes to starry skies in the country, the judges will award points for imaginative images that are technically well executed and that heed the brief, but at the same time avoid the most obvious subjects and themes. The winner of round ten will receive a Canon EOS 60D with a Canon EF-S 18-135mm f/3.5-5.6 IS lens worth a total of £1,299.99. With its 18-million-pixel, APS-C sensor and standard ISO range of 100-6400, extendable to 12,800, the EOS 60D is an excellent camera for capturing high levels of detail with minimal noise in low-light conditions.

The closing date for round ten is 25 November 2011. The top three winners will each receive a fantastic Canon camera and the top 30 highest scoring images will be published in our Christmas issue (24-31 December.) The scores from the top 50 images will be posted on our website.

Information explaining how to enter

can be found on our website (see the link at the bottom of this page). Remember to use your full name as the file name and don't forget to paste the disclaimer into the body of your email if you are sending your entry to us electronically. Please include a sentence explaining where and how you took your image, plus the camera and lens used. Most importantly, don't forget to include a telephone number and your postal address so we can contact you if you win.



Round ten
**SHOOTING
AT NIGHT**



MAT GALLAGHER

How to enter via email For full details of how to enter via email and terms and conditions visit www.amateurphotographer.co.uk/apoy11

In association with Canon

Canon

Round ten

SHOOTING AT NIGHT

APOY
2011

It is ironic that for a theme involving shooting under the cover of darkness, light is the biggest asset. Although daylight may have faded, there will be a plethora of artificial lights – especially if you are shooting in a city or town environment – that you can incorporate into your image.

Car trails are the obvious example, with streetlights and light from buildings or billboards just a few other possible sources. Alternatively, you could venture out during the twilight hours to see if you can create an impacting image that combines both traces of ambient light in the sky and artificial lights as they start to switch on. As ever, your choice of subject is important, so don't just settle for the usual suspects. As you walk around during the day, look carefully at what's around you and try to imagine how the scene might look at night. Areas to consider include your choice of shooting angle, time of evening or night for the shoot and equipment required. Safety is paramount: if you are shooting late at night, remember to keep yourself and your belongings safe. Scoping out the location is key to ensuring a successful safe shoot.

PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

| Theme | Synopsis | Announced | Closes | Results |
|----------------------|---------------------------------|-----------|--------|---------|
| Shooting trees | Trees, forests and woodlands | 5 Feb | 25 Feb | 26 Mar |
| Inside a building | Architecture (urban or rural) | 5 Mar | 25 Mar | 30 Apr |
| Streets and walkways | Street photography | 2 Apr | 28 Apr | 28 May |
| Macro in nature | Photographing nature up close | 7 May | 27 May | 25 Jun |
| Creative wildlife | UK and foreign wildlife | 4 Jun | 24 Jun | 30 Jul |
| People at home | Portraiture (posed or unposed) | 2 Jul | 29 Jul | 27 Aug |
| Away from home | Travel photography | 6 Aug | 26 Aug | 24 Sep |
| Shooting skies | Skies during the day or night | 3 Sep | 30 Sep | 29 Oct |
| Black & white | Monochrome (any subject) | 1 Oct | 28 Oct | 26 Nov |
| Shooting at night | Night and low-light photography | 5 Nov | 25 Nov | 24 Dec |

WHY NOT TRY...

Here are some tips and suggestions to help you get started

SEE OPPOSITE
PAGE FOR
DETAILS ABOUT
HOW TO ENTER



TIM COLEMAN

EXPOSURE

When it comes to ensuring that your image is accurately exposed, night and low-light photography require just as much attention as shooting during the day. There may be sufficient light from artificial sources for you to use a fairly short shutter speed, but you may need to use longer exposures, perhaps of several seconds or even minutes if you are shooting in very dark conditions. Metering is key and you may need to use exposure compensation. Watch out, too, for colour casts – choose your white balance setting carefully and be prepared to adjust the colour balance afterwards if you are shooting raw files. The higher ISO setting you use, the more noise you will get in your image, so bear this in mind when deciding your camera settings.



TIM COLEMAN

COMPOSITION

Shooting at night doesn't mean the composition of your image is any less important. Glittering lights, illuminations and car trails are all very well, but unless you take time to frame your shot carefully your image is likely to lack focus or, worse, confuse the viewer entirely. When surveying a scene, think about what would make a strong main subject and how surrounding elements could be incorporated into the frame. You could consider using leading lines or try framing your shot to accentuate graphic shapes if appropriate. You may need to use a tripod or rest your camera on a ledge or similar for support.



MAT GALLAGHER

LENS CHOICE AND VIEWPOINT

Think about what you are trying to convey in your image before setting out on your shoot. If you want to convey the expanse of the city, for example, a wideangle lens will allow you to include as much information as possible. Conversely, you may prefer to pick out a single detail in the scene or perhaps use a telephoto lens to compress the perspective for effect. The viewpoint you choose will also impact upon the final look of your image, so why not try shooting upwards or from a high angle looking out across the view.

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1st prize

The winner of round ten will receive Canon's 18-million-pixel EOS 60D with EF-S 18-135mm f/3.5-5.6 IS lens worth a total of £1,299.99. With its 18-million-pixel, APS-C-sized sensor and standard ISO range of 100-6400, extendable to 12,800, the EOS 60D captures high levels of detail with minimal noise in low-light conditions. A nine-point autofocus (AF) system provides swift and accurate focusing, while the 7.7cm (3in) vari-angle wide LCD monitor offers added flexibility, allowing photographers to view their images in incredible detail from a variety of angles. The EF-S 18-135mm f/3.5-5.6 IS is an ideal general-purpose standard zoom that provides great performance in low-light conditions.



WORTH
£439
RRP

2nd prize

The second-placed winner will receive Canon's brand-new PowerShot S100 (in black) worth £439. The 12.1-million-pixel PowerShot S100 uses Canon's latest DIGIC 5 processor, which, when combined with the camera's high-sensitivity CMOS sensor, allows you to shoot high-quality images with low noise in low light up to ISO 6400. The 5x zoom f/2 lens has a focal length of 5.2-26mm (24-120mm equivalent), while other features include raw, GPS and full HD (1080p) movies at 24fps.



WORTH
£229
RRP

3rd prize

Our third-placed winner will receive Canon's new 12.1-million-pixel IXUS 230 HS (in silver) worth £229. This slim IXUS has a 28mm 8x optical zoom lens, full HD (1080p) movies and Smart Auto. The camera's HS System excels in low light, enabling you to capture atmospheric images without a flash or a tripod, while the combination of Canon's DIGIC 4 processor and high-sensitivity sensor help produce great images in all situations.

APOLY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Shooting at night, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 25 NOVEMBER 2011

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name
Surname
Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

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Landscape Photographer of the Year 2011

Now in its fifth year, the **Take a View** competition is bigger than ever. Competition founder **Charlie Waite** unveils the winners, runners-up and highly commended entries



SUMMER may be a hazy memory and brisk autumn days now firmly upon us, but in the world of landscape photography there is much to celebrate. Over the next eight pages we reveal the winners, runners-up and highly commended entries in this year's Take a View competition.

The competition, founded by landscape photographer Charlie Waite, is open to both amateurs and professionals from all over the world. Charlie and a team of judges, including AP Editor Damien Demolder,

selected the winners in four categories – Classic view, Living the view, Urban view and Your view – with the overall winning image receiving a prize of £10,000. Many other images were highly commended.

'The aim of the competition is to provide a platform for capturing images that best symbolise our land and our times,' says Charlie. 'The diversity of the British landscape is something that is available to all of us.' More than 100 images selected by the judges will go on display at the National

Theatre in London and a book is also available. See page 37 for details.

Over the following pages Charlie shares his comments on the winning and runner-up images. From misty morning views to snow-tipped mountains and graphic urban scenes, the photographers have scoured the length and breadth of Britain to create their stunning images. Perhaps next year your photograph will be published here. For more details about the competition, visit www.take-a-view.co.uk.



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Overall winner
Robert Fulton

Canon EOS 40D, 24-105mm,
1/10sec at f/19, ISO 100

◆ ‘I discovered this scene a year before I took the shot,’ says Robert. ‘I returned the next winter when the conditions were ideal for the picture I had originally imagined. I decided to break with convention and place the focal point in the centre to make use of the crop lines that draw the viewer’s eye to the trees.’

Charlie Waite says

The landscape around us is full of wonderful patterns. Robert has harnessed some of these patterns to create strong lead-in lines that, along with the winter light catching the stand of trees, make this our overall winner.

Overall Youth winner
Oscar Stewart-Packe

Canon EOS 1000D, 17mm, 2secs at f/8, ISO 100

◆ ‘This armchair, in a derelict house in north-west London, is from a school art project,’ says Oscar. ‘I decided on a theme of “urban decay”. I live in London, but my school is in the countryside. I knew the sites I wanted to visit and photograph. This picture was taken in an empty house a couple of streets away from where I live and I often pass it on my walk home. I’d visited the house a week before on a wet evening, but this time it was a sunny afternoon.’

Charlie Waite says

Oscar revisited this location because the light was not right on the first occasion. His patience paid off, because the sunlight brings out the subtle colours of this derelict house. The idea that things made by man gradually decay back into nature is very strong.



Classic view winner **Tim Harvey**

Nikon D200, 500mm, teleconverter, 1/2500sec at f/5.6, ISO 800

◆ 'The power of a winter storm crashing into the west coast of Guernsey on a high spring tide is a truly inspiring force of nature,' says Tim. 'The main technical challenges I had when taking this photograph were the gale-force winds and large amounts of saltwater, seaweed and stones being hurled inland by the storm.'

Charlie Waite says

The vast power of nature is a very good subject for landscape photography and you can almost feel the wind and the spray here. The viewpoint, looking back towards the land, is a good one, giving a dark background, which adds to the overall mood.



Classic view runner-up **Angus Clyne**

Canon EOS 5D Mark II, 20mm, 1sec at f/10, ISO 50

◆ 'I took this image a mile from home at Kercock Salmon Bothy, near the River Tay in Perthshire, after driving hundreds of miles around the north-east coast of Scotland,' says Angus. 'The whole weekend was an unsuccessful photographic trip and just goes to show that sometimes the best shots are right on your doorstep.'

Charlie Waite says

This picture is all about the light. The subject is fundamentally a quiet stretch of river with a small salmon bothy, but the resulting image is compositionally strong and dramatic – and it works because of the wonderful warm light and all-enveloping sky.



Living the view winner
Baxter Bradford

Nikon D700, 70-200mm, 1/1250sec at f/16, ISO 320

‘The Round the Island race around the Isle of Wight takes place each June and involves more than 1,500 boats,’ says Baxter. ‘This was taken from Hurst Castle on the mainland at just after 6am as the bulk of the yachts were making their way along the Solent.’

Charlie Waite says

This image perfectly shows the photographic possibilities offered by a very early start. The beautiful dawn light catches the spinnaker, while the compositional isolation of the lead boat as it flees from its pursuers is very strong.



Living the view runner-up
Mark Bradshaw

Nikon D300, 10-20mm, 4secs at f/7.1, ISO 200, 3-stop Lee ND filter

‘This shot was taken on the A69, pretty much halfway between Carlisle and Newcastle,’ says Mark. ‘The van struck me as being a little oasis for night-time travellers who were interested in getting something to eat and drink. Huge trucks kept thundering by, rocking my tripod, but a gap eventually came. A car driving past gave me the light trails and a great point of interest.’

Charlie Waite says

Many photographers know the feeling of being on the road during that pre-dawn time and this is summed up perfectly here. The friendly glow of the light contrasts with the rather forbidding layered trees of the forest to create an island of warmth and security.



Urban view winner Howard Kingsnorth

Nikon D2X, 14mm, 1/5sec at f/2.8, ISO 100

◆ 'This image was two years in the planning because it took me that long to gain access,' says Howard. 'The rest was easy, as I secured my camera and tripod so it didn't blow away, set the intervalometer to bracket my images at 1min intervals, retired out of the wind (but still in sight), and kept chatting to the security guard so that he didn't get bored and make me leave early.'

Charlie Waite says

This is a very dramatic urban view. It is hard to make a night-time shot work when most of the warm dusk colouring has gone, but in this case the dark symbolism works well. It seems to suggest the vast wealth of the banks as they light up against a darkening world.



Urban view runner-up Tim Morland

Nikon D700, 24-70mm, combination of three single raw files

◆ 'The image shows the view looking east, from Waterloo Bridge, towards Blackfriars Bridge and the City of London,' says Tim. 'The morning seemed promising and the clouds did move on to allow the morning sunlight to illuminate the scene.'

Charlie Waite says

The muted colours work well here. They add to the feeling of calm engendered by the placid river and resulting reflections.





**JUDGE'S
CHOICE**
DAMIEN
DEMOLDER



Your view winner Peter Clark

Canon EOS 5D Mark II, 24-105mm,
1/160sec at f/11, ISO 100

◆ 'I made this image on a cold winter morning in December,' says Peter. 'It shows one of the small woods that line the top of Raw Head on the Cheshire Sandstone Ridge. A thick fog lent the scene an ethereal beauty and the morning sunlight gives the image a deceptive feeling of warmth.'

Charlie Waite says

Peter's image has a great deal of atmosphere and looks as though it belongs in a fairy tale. The light in the distance is important for the viewer – although you are entangled in misty woodland, there is hope of escape. The monotone quality adds to the mystery. It is very symbolic of Robert Frost's poem *The Road Not Taken*.

Your view runner-up Dietmar Herzog

Nikon D300, 18mm, HDR of 5 shots,
stitch of 3 shots, ISO 200

◆ 'It was a winter's day in February and snow had been falling the day before,' says Dietmar. 'In the evening, the sun broke through and three aeroplanes came straight towards me, veering to the east until they were only about 300m away.'

Charlie Waite says

A slightly different aspect of the beautiful Glenfinnan and Loch Shiel in the West Highlands with the famous memorial monument becoming just a player within the frame. The high viewpoint, the drama of the banking planes and the wintry light all contribute to the overall impact.



**JUDGE'S
CHOICE**
CELIA IMRIE

HIGHLY COMMENDED

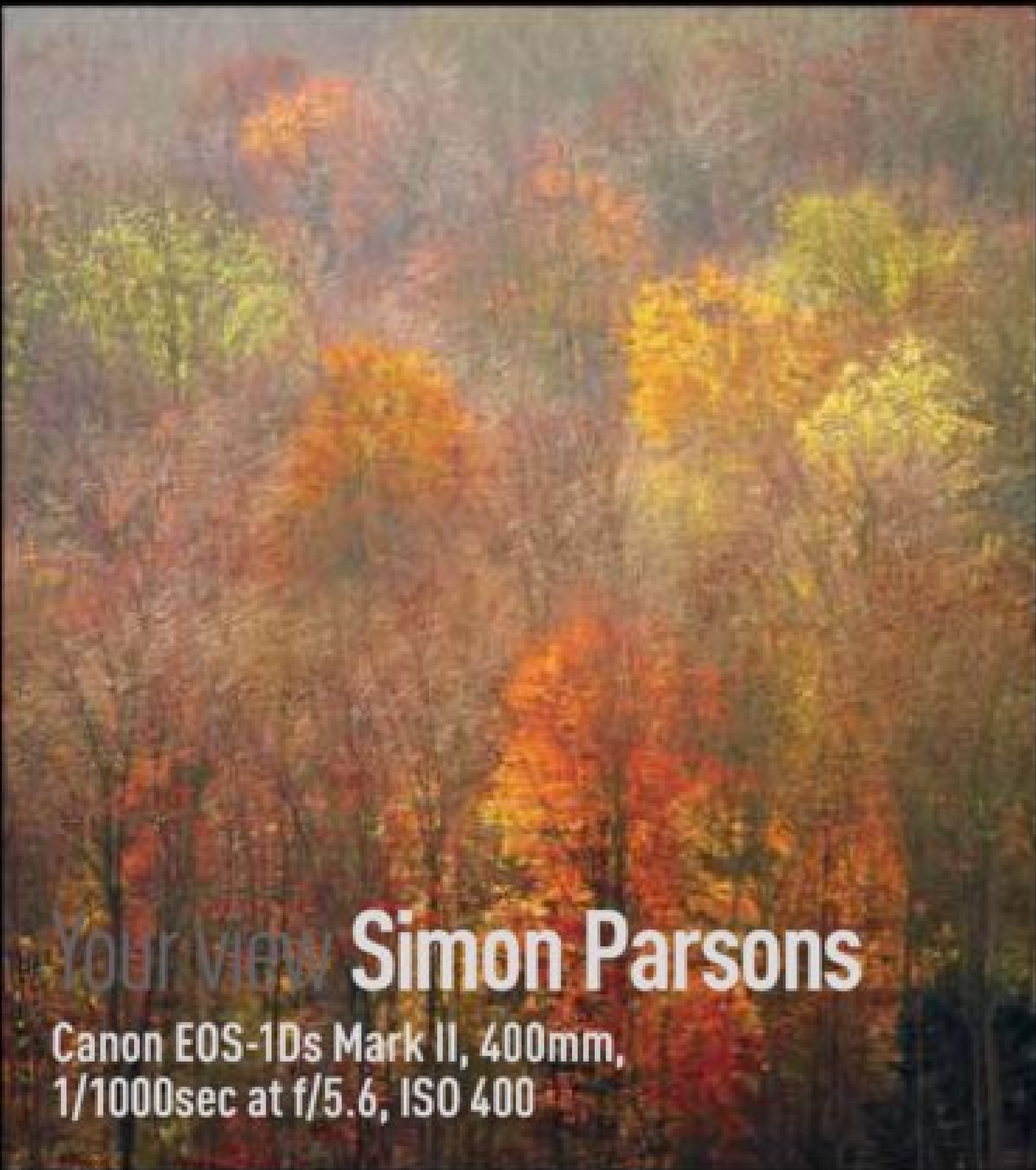
In addition to the winning and runner-up images, the judges chose several other photographs that they felt



Your view **Graham Eaton**
Nikon D3, 17-35mm, 1/4sec at f/19, ISO 1250



Your view **Simon Butterworth**
Canon EOS-1Ds Mark III, 70-200mm, 1/100sec at f/14, ISO 200



Your view **Simon Parsons**
Canon EOS-1Ds Mark II, 400mm, 1/1000sec at f/5.6, ISO 400



Your view **Tom Nicholls**
Canon EOS 20D, 10-20mm, 1/5sec at f/22, ISO 200



Your view **John Hoddinott**
Canon EOS 5D Mark II, 17-40mm, f/16, ISO 100



Living the view **Damian Shields**
Fujifilm FinePix S3 Pro, 55mm, 1/60sec at f/8, ISO 100

should be highly commended. Here is a selection of some of those images



Living the view **Tim Platt**

Canon EOS-1Ds Mark III, 17-40mm, 1/100sec at f/14, ISO 100



Living the view

Christopher Harland

Canon EOS 5D Mark II, 17-40mm, 1/125sec at f/8, ISO 400



BOOK OFFER

Landscape Photographer of the Year: Collection 05 (ISBN 9780749571405) is published in hardback by AA Publishing and has 224 pages. Its normal price is £25, but AP readers can order a copy for the special price of £20 with free p&p. Call 01903 828 535 and quote reference LPOTY05. Offer valid until 31 March 2012.



Classic view

Guy Richardson

Nikon D200, 12-24mm, 1/60sec at f/8, ISO 100

THE JUDGES

Charlie Waite

Landscape photographer

Landscape photographer and founder of the Take a View awards

Damien Demolder

Editor, *Amateur Photographer*

Damien was appointed Editor of AP in 2007 and has a wealth of photographic experience

Celia Imrie

Actress and writer

Celia Imrie is one of Britain's best-loved actresses and regularly appears in film, on television and on stage

Monica Allende

Picture Editor,

The Sunday Times Magazine

Monica began her career in publishing and has been picture editor for *The Sunday Times Magazine* for the past ten years

Robin Bernard

Director of Bayeux, one of London's leading photographic and imaging companies

Robin founded Bayeux, the London pro-photo lab, ten years ago. He has worked in every aspect of photographic post-production for every genre of photographer

John Langley

Director of External Relationships and Partnerships, National Theatre

John has organised more than 300 exhibitions and played a significant role in presenting innovative photography to a wide audience

Nick White

Epson UK

Nick joined Epson six years ago and has extensive experience in the photographic trade

David Watchus

Publisher, AA Publishing

David took over as publisher at AA in 2006

Take a View: Landscape Photographer of The Year 2011, in association with Network Rail, will go on show at the National Theatre, South Bank, London SE1 9PX from 5 December 2011-28 January 2012. Open Mon-Sat 9.30am-11pm (excluding bank holidays) and selective Sundays noon-6pm. Tel: 0207 452 3000 or visit www.nationaltheatre.org.uk for details. Admission free. Charlie Waite will be giving talks at 7.45pm on 13 and 14 December 2011 and 23 and 24 January 2012. Charlie is also running tours of the exhibition in the afternoons on those days. Contact the National Theatre box office or website for times and ticket information.

Jane Bown
self-portrait



Amateur Photographer's...

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© JANE BOWN / CAMERA PRESS

Right:
Southend-on-Sea,
Essex

Jane Bown 1925-present

Jane Bown has produced a huge portfolio of powerful portraits while keeping her equipment and technique as simple as possible, writes **David Clark**

JANE Bown is a distinctively English photographer, simultaneously strong-minded and self-effacing, who does things her own unique way. Many of her portrait sessions have lasted as little as 15 minutes, but her quick thinking, natural eye for composition and unerring ability to capture the essence of her subjects' personalities has resulted in pictures that get beneath the skin. She has photographed many of the world's most famous people in a career spanning 60 years.

Although Bown has had a successful professional life, her personal life got off to a difficult start. She was conceived when her unmarried mother, a private nurse, became pregnant by a wealthy patient. Her parents' relationship didn't last and Bown was mainly brought up by a succession of different

aunts. To this day, she knows very little about her father.

However, although she missed out on a normal family childhood, she said in an interview with the *The Observer* in 2009 that her situation gave her 'the best background that I could have had for being a photographer. I was a loner. I had freedom.'

Bown was 14 when the Second World War broke out in 1939, and in 1944, she joined the Women's Royal Naval Service (WRNS) as a chart corrector for wartime naval operations, including the D-Day landings.

After the war, she enrolled on a photography course at Guildford School of Art in Surrey, where she was taught by Ifor Thomas, who recognised and encouraged her talent. Much of the course involved

being taught studio lighting, but Bown demonstrated an unusual ability for using natural light.

Her first commission, in January 1949, really pitched her in at the deep end. She was sent a telegram by *The Observer's* picture editor Mechthild Nawiasky, asking her to photograph the internationally famous philosopher Bertrand Russell. 'That got me in a right old tizz,' Bown later commented, 'but it had to be done.' Her portrait session was successful and she continued working for the paper for the rest of her career.

In her early years at *The Observer*, Bown used a Rolleiflex 2¼in sq camera. Although the Rolleiflex allowed 12 frames on each film, she rarely shot more than eight. The best portraits, she has commented, were usually the first or last frame she took.

In 1964, she changed format and began using a 35mm camera. Bown has said the smaller camera made her feel 'instantly at ease because it allowed me to work quickly and unobtrusively'. She later became particularly associated with the Olympus OM-1, which she mainly used with an 85mm lens and Kodak Tri-X film.

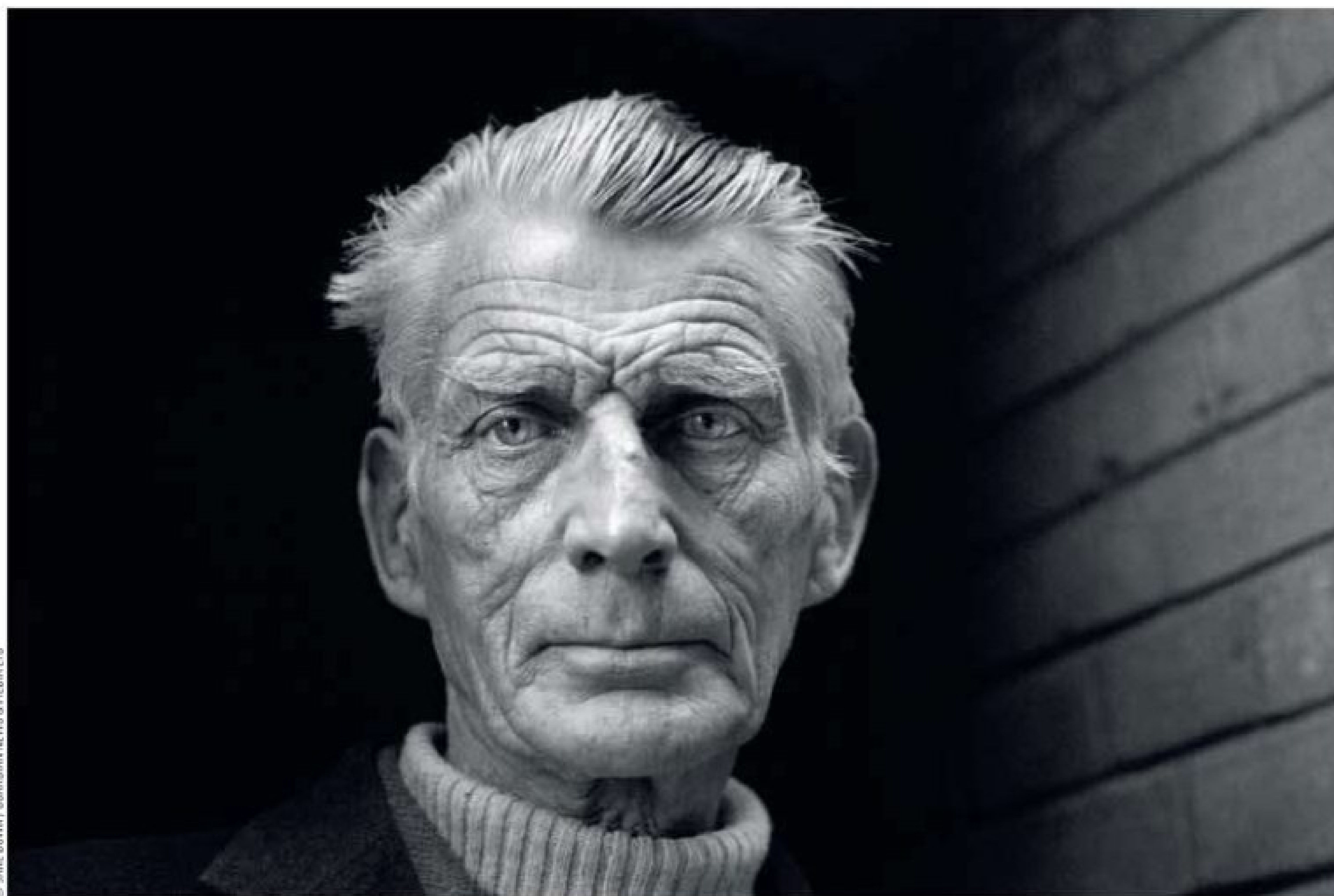
Bown's working method was set early in her career and, as it produced the results she wanted, she stayed with it. She would take two cameras on assignments and, if working indoors, they would be preset at 1/125sec or even 1/60sec at f/2.8. She always preferred to use natural daylight and would usually try to place the subject near a window. However, she would sometimes supplement daylight with an Anglepoise lamp borrowed from *The Observer* office.

Eamonn McCabe, her former colleague at *The Observer*, believes that her small stature, businesslike manner and the fact that she usually arrived to take a portrait with her cameras in a shopping bag, were important parts of her armoury when photographing her famous subjects.

In a video made for *The Guardian* in 2009, he said: 'She had this way of getting to people, because she didn't look like a threat. She wasn't going to cause a problem, she was just there as a fan almost – and that's the way she got some of her greatest pictures.'

Although Bown combined her





© JANE BOWN / GUARDIAN NEWS & MEDIA LTD

'In my photographs, I simply look at people and try to capture their essence. I try not to impose myself or my ideas'

→ photography with the role of a housewife and bringing up her three children, her output was impressive.

The list of her subjects seems virtually endless, as she has made memorable portraits of Mick Jagger, Margaret Thatcher, Henri Cartier-Bresson, Edward Heath, John Betjeman, Francis Bacon, Stephen Hawking and many others.

The stories that accompany some of these portraits have themselves become legendary. When photographing President Nixon, Bown arrived at the location to find all the other photographers were already in place, so she got down on her hands and knees and crawled between them until she got to the front. Nixon saw her, smiled and said 'Got it?' and when she said no, he smiled again.

Her tenacity was also crucial when photographing Samuel Beckett. The playwright had agreed to have his portrait taken after a rehearsal at the Royal Court Theatre, but during the performance a stage hand passed Bown a note saying that Mr Beckett did not wish to be photographed. 'My blood was up because I don't like being defeated,' Bown recently said in a video interview for *The Guardian*.

'I then shot out to the stage door. When he came out I grabbed his elbow and said, "Mr Beckett. You must be done," in a rather bossy way, and I said, "I'll just take three." He stood and glowered and the light was coming down instead of across. I took five pictures and [the best] was the middle one.'

A different side to her work was revealed with the publication of her book *Unknown Bown* in 2007. It was a collection of her non-portrait work going back to her student days, and showed that she was equally at

home shooting social documentary images and architectural abstracts as she was portraits.

Jane is now 86 and has mobility problems, but still travels up from her Hampshire home to London once a week. She remains, as *Guardian* writer Robin McKie reported in 2009, 'as sharp and as opinionated as ever'. Her place as one of the country's best-known portrait photographers is assured, with 71 of her portraits currently included in the National Portrait Gallery collection.

The quality that has made her work so successful is perhaps best expressed in her introduction to her book *Faces*. 'In my photographs, I simply look at people and try to capture their essence,' she said. 'I try not to impose myself or my ideas... I prefer to stay invisible, looking and observing, working around what is there, rather than creating a situation. In my most successful pictures, the sitters are at ease with themselves and the camera.' **AP**

BOOKS AND WEBSITES

Books: *Exposures* (2009) is the definitive collection of Bown's professional portraits, while *Unknown Bown 1947-67* (2007) focuses on her non-portrait work. Both are available from www.guardianbookshop.co.uk. *Faces: The Creative Process Behind Great Portraits* (2000) is currently being reprinted.

Websites: *The Guardian* website, www.guardian.co.uk, features a special section on Jane Bown's work, including a gallery and an audio interview. The Jane Bown page on www.wikipedia.org has only a brief biography but useful links, especially to more audio interviews with Bown.

Irish playwright
Samuel Beckett

Biography

1925

Born in Eastnor, Herefordshire

1944

Joins the WRNS. Works as a chart-corrector for naval operations

1946-48

Studies photography at Guildford School of Art in Surrey and is taught by Ifor Thomas

1949

Receives her first commission for *The Observer*, to photograph philosopher Bertrand Russell

1950s

Becomes established as a regular *Observer* contributor and her subjects include Orson Welles, Cecil Beaton, John Huston and Bob Hope

1964

After shooting square format images with a Rolleiflex for 15 years, Bown switches to using an SLR

1980

Her one-woman exhibition, *The Gentle Eye*, is displayed at the National Portrait Gallery in London

1985

Awarded the MBE and goes to Buckingham Palace to accept it

1995

Awarded the CBE for her outstanding contribution to photography

2001

Presented with the Amateur Photographer Power of Photography Award

2006

Shoots the Queen's 80th birthday portrait

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Amateur Photographer Magazine

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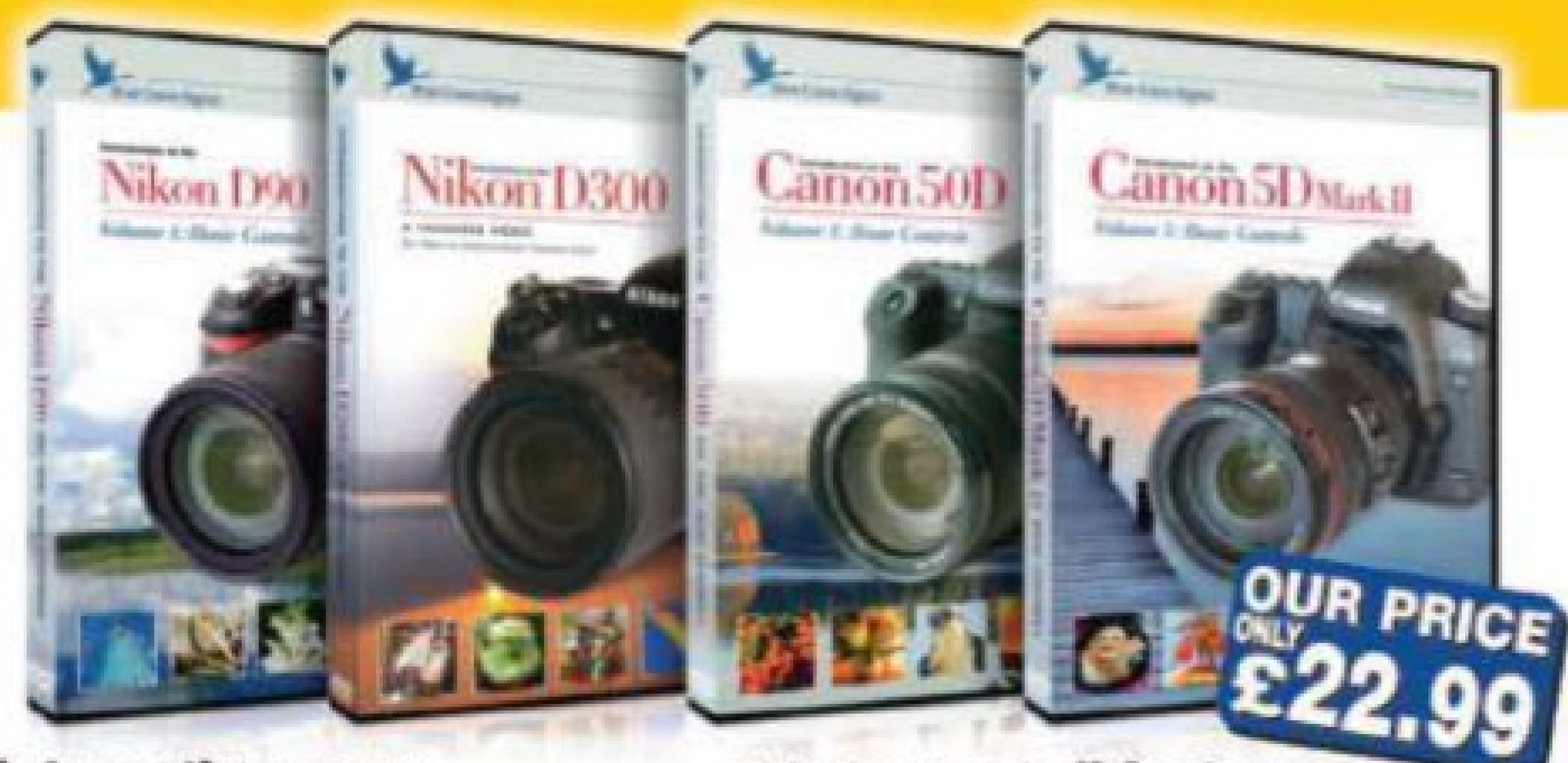
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Giotto's Vitruvian VGRN 9225 tripod Around £220

www.giottos-tripods.co.uk

WHILE searching the AP stock room for a small tripod to take on a recent visit to Canada, I came across the Giotto's Vitruvian VGRN 9225 and knew it would be perfect. The five-leg-section, carbon-fibre tripod has a folded height of just 32.9cm and weighs 1.12kg, making it ideal to place in a suitcase. Even better, I could fit the tripod across the length of my Vanguard Up-Rise 33 shoulder bag, so when out and about I would need only one bag.

With a maximum height of only 135cm, the VGRN 9225 extends to chest height. The smallest of its five-section legs is rather thin so this isn't the most stable of tripods, but Giotto's claims that, when combined with the supplied MH5310-630 head, it can hold up to 4kg. The head and legs had no difficulty supporting a Nikon D300 and 18-200mm lens. Don't expect to use the tripod to take very long exposures in windy conditions, but there is a ballast hook to weigh down and support the tripod a little more. The tripod's twist-lock legs are fairly strong, although they do need a firm twist to secure them properly. The quick-release plate of the MH5310-630 can be fiddly, but this is about the only fault I can find.

I wouldn't hesitate to take the Giotto's Vitruvian VGRN 9225 away with me on my travels again, and I have already added it to my Christmas list. **Richard Sibley**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Wacom Bamboo Pen & Touch and Wireless Kit £74.99 and £35.99

www.uk.shop.wacom.eu

WITH the option to make it completely wireless, the Wacom Bamboo Pen and Touch may be the best graphics tablet to date. Like all other tablets, it uses a pen to allow you to control a computer's on-screen cursor, which makes retouching images far easier and feels more natural than using a mouse.

As the name suggests, the tablet can also be touched. This allows finger gestures to be used to control some features, which also helps speed up image editing. For example, a pinch will zoom out of an image, while pulling your thumb and forefinger apart will zoom in. There are also four customisable buttons, which can be assigned to take the place of regularly used keyboard buttons.

However, all these features have been seen before on a tablet. What is new in a tablet of this price is the option to use it wirelessly. The optional wireless kit features a tiny receiver that plugs into a computer USB socket, a transmitter for the tablet and a rechargeable battery that charges via USB when the tablet isn't in use.

While the tablet itself doesn't offer much that is new, with the addition of the wireless kit it becomes very liberating and a lot more comfortable when editing images for long periods.

Richard Sibley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon V1

The long-awaited mirrorless camera is here. We put the premium of the two versions to the test.

AP 12 November

Canon Pixma iX6550 vs Epson Stylus Photo R1400

These two budget A3 printers go head-to-head to find out which delivers the best prints.

AP 12 November

Mini-system models

We test the smallest system models against each other, with the Pentax Q, Olympus Pen Mini and Nikon J1 going into battle.

AP 19 November

Fujifilm FinePix X10

This advance compact camera follows in the styling of the X100. We put it to the test.

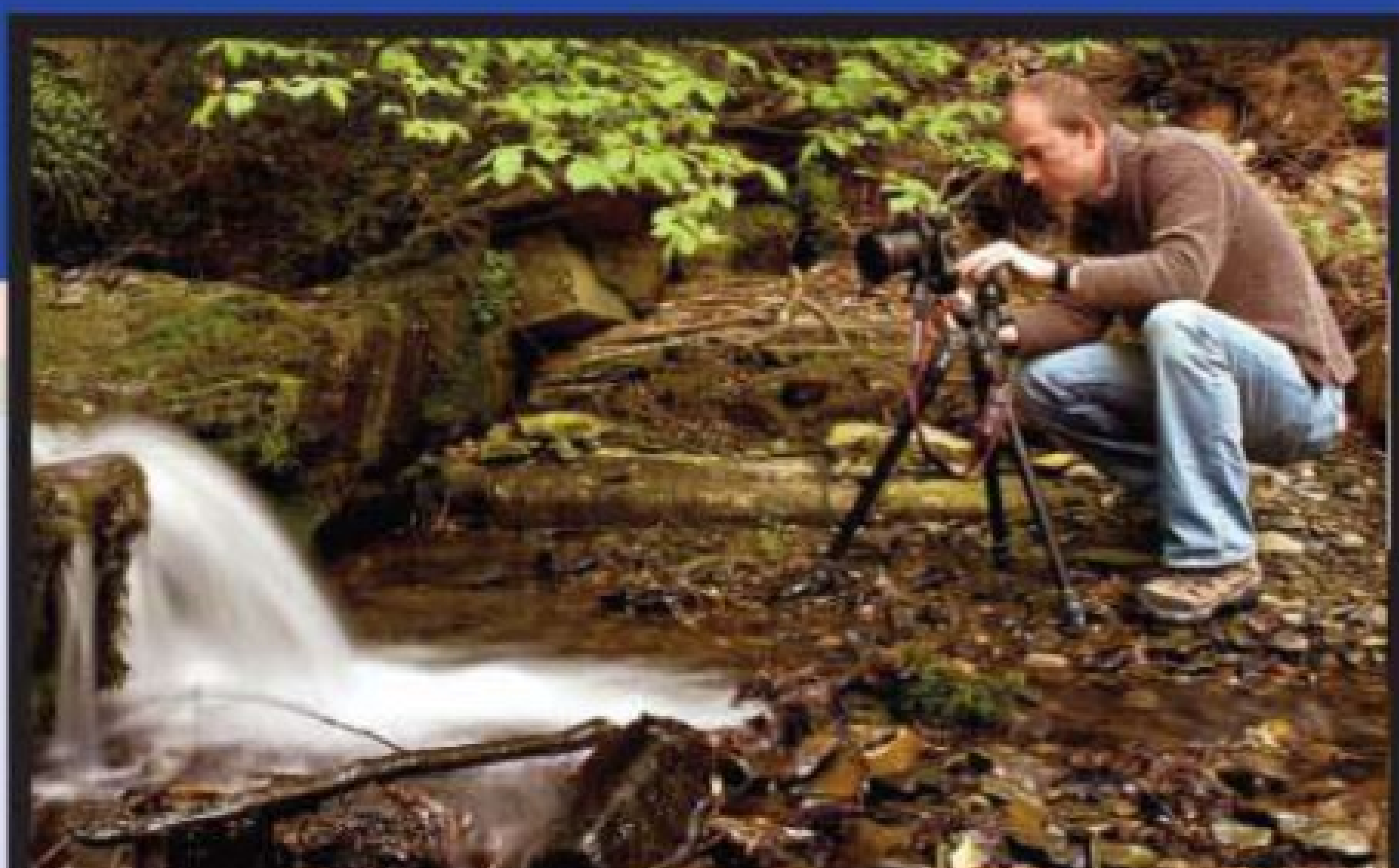
AP 3 December

Samsung NX200

We look at the 20-million-pixel, APS-C-sensor compact system camera set to challenge the advanced market.

AP 10 December

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Andy Wilson setting up the shot, andy210966@hotmail.co.uk

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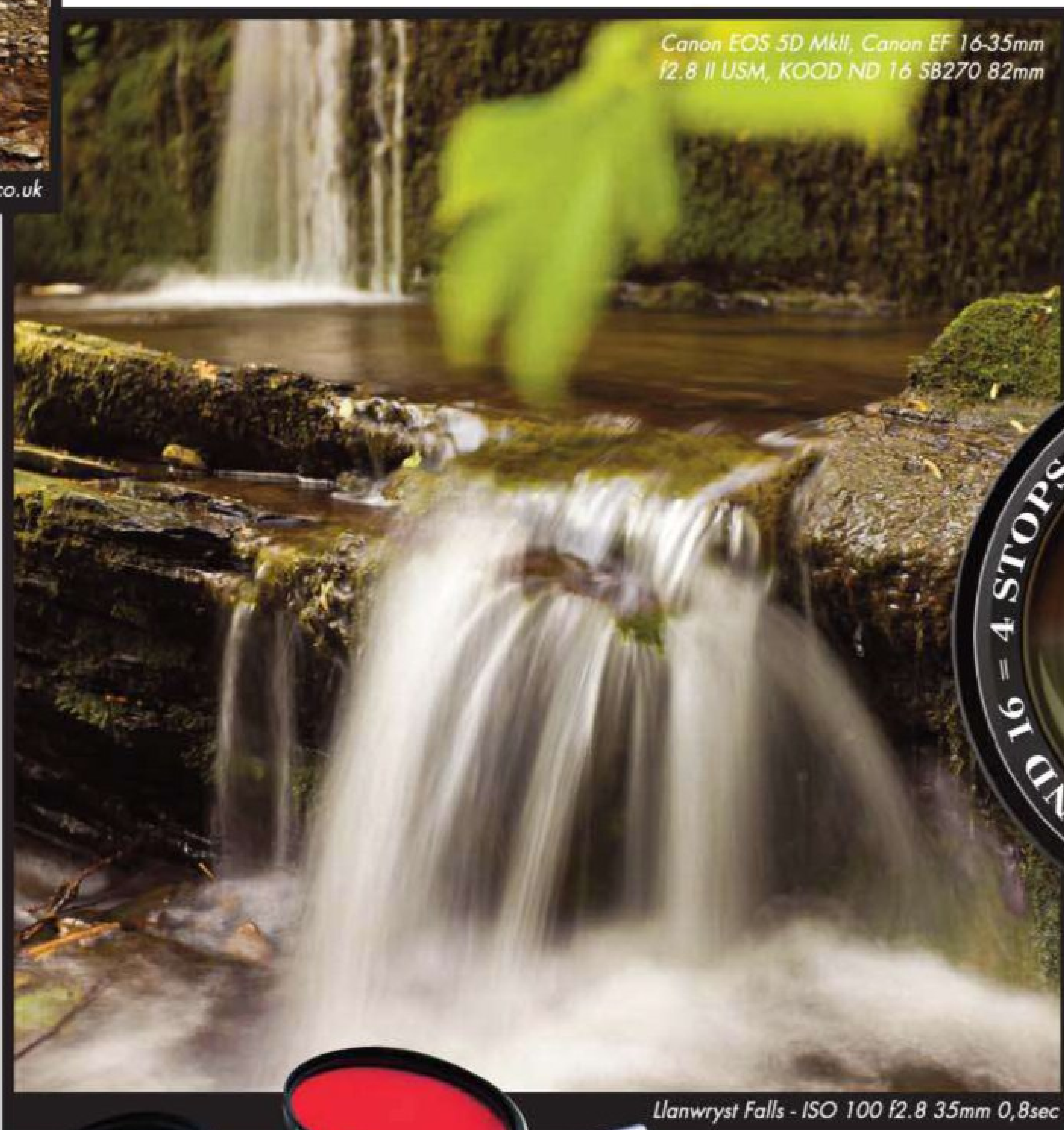
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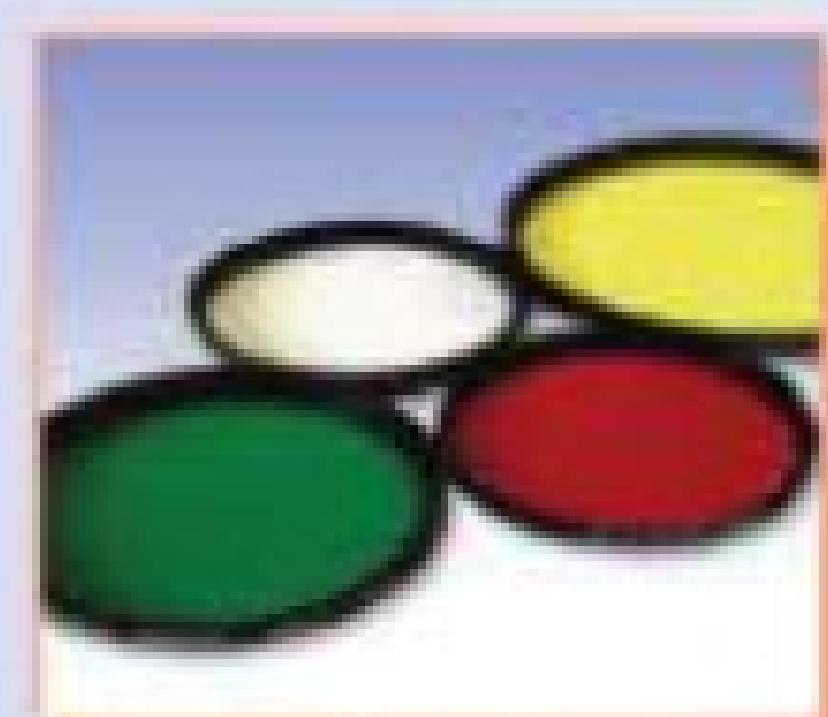
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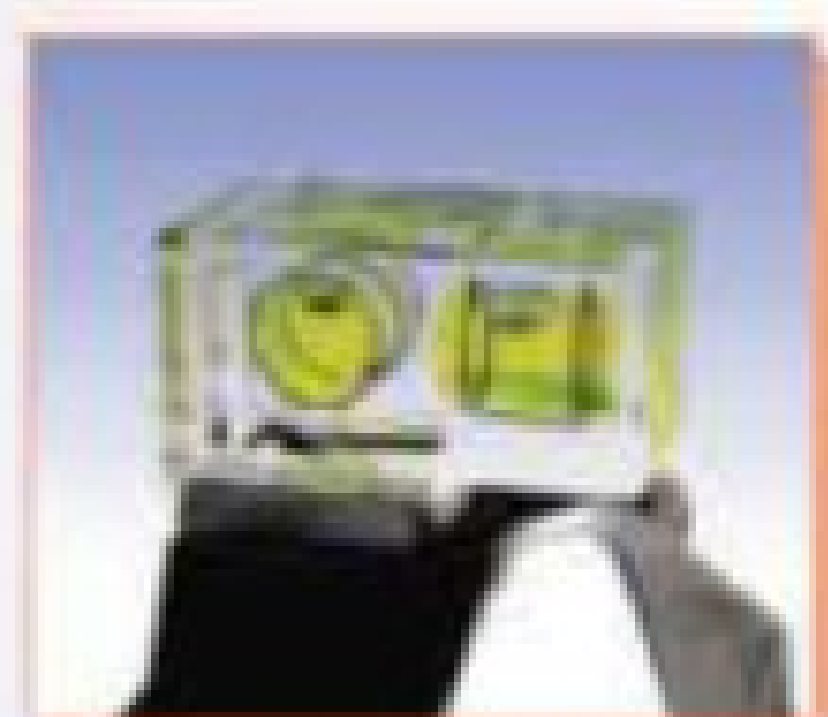
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Canon EOS 7D vs Sony Alpha 77

Two of the best enthusiast cameras operate in very different ways. We compare the **Sony Alpha 77's** fixed translucent mirror to the more traditional moving mirror of the **Canon EOS 7D**

Tim Coleman
Technical writer



THE INTRODUCTION of new technology has led to major changes in the way cameras have been developed over the past few years, with mechanical operation moving to electronic, screw lens mounts changing to bayonet fittings and film cameras making way for digital models. The digital age has also led to these changes taking place much more frequently than they did in the days of film cameras.

One such change is the mirrorless design of the compact system camera (CSC),

which has allowed the production of a more compact body than is possible with a DSLR. Various models now being produced offer a sensor with the same size and resolution (and therefore image quality) as many of the most popular DSLRs. And three years down the line since their introduction, according to monthly figures, CSCs account for somewhere between 15% and 25% of all interchangeable-lens camera sales.

Yet there is a variant of the DSLR camera that presents another option for photographers. Sony's Alpha 77 is the second-generation model of the company's line of single lens translucent (SLT) cameras. The major difference between a DSLR and an SLT is in the mirror. The SLT uses a fixed translucent mirror, rather than a moving version. As the first generation

AT A GLANCE

Canon EOS 7D DSLR

- 18.1-million-pixel CMOS sensor
- Conventional moving mirror
- 100% field-of-view optical viewfinder
- 3in, 920,000-dot LCD screen
- 1080p HD video
- Street price: £1,180 (body only)

Sony Alpha 77 SLT

- 24.3-million-pixel Exmor APS HD CMOS sensor
- Fixed pellicle mirror
- 2.359-million-dot OLED viewfinder
- 3in, vari-angle, 921,000-dot TFT screen
- 1080p HD video
- Street price: £1,150 (body only)

of SLT cameras demonstrated, this affects the operation of the camera in several areas, giving certain advantages and disadvantages. Although still in their infancy, second-generation SLT cameras have visibly matured, which makes me wonder how far this technology can develop and whether it will change the face of digital photography. In short, has the DSLR had its day?

Many will say there is a place in the market for all CSC, SLT and DSLR cameras at the same time, and the fact there is such a great choice can only benefit the consumer. However, what will be investigated in this article is just how the technology of the SLT camera compares to that of the DSLR.

Despite being around two years old, the Canon EOS 7D DSLR still has a specification that holds its own, and is considered by many as a class-leading model. Using the excellent EOS 7D and its flagship SLT equivalent, the Sony Alpha 77, I will explore the key differences between the two. This will include comparing a fixed mirror against a moving mirror, an electronic viewfinder (EVF) against an optical model, and the performance of both in low light and AF.

FEATURES

At the core of each camera is an APS-C-sized sensor, with the Sony Alpha 77's sensor slightly larger at 23.5x15.6mm compared to the 22.3x14.9mm version in the Canon EOS 7D. Any real differences as a result of the sensor size are indiscernible, but where users will notice a difference is in the resolution of the cameras. At

Facts & figures



SONY

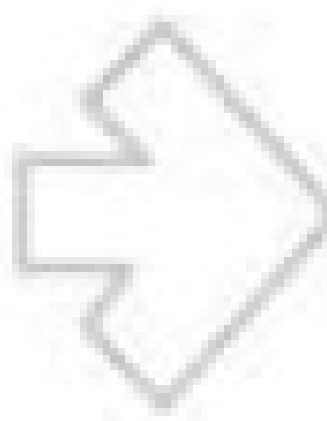


CANON

| | | |
|-----------------------|--|---|
| RRP | £1,149.99 (body only) | £1,699.99 (body only) |
| Sensor | 24.3-million-effective-pixel HD CMOS sensor | 18-million-effective-pixel Canon CMOS |
| Output size | 6000x4000 pixels | 5184x3456 pixels |
| Focal length mag | 1.5x | 1.6x |
| Lens mount | Sony Alpha mount | Canon EF (EF-S compatible) |
| File format | 12-bit ARW raw, JPEG, fine, extra-fine, standard, ARW raw + JPEG simultaneously | 14-bit raw, JPEG, S-Raw1, M-RAW, JPEG + raw (or S-raw or M-raw) simultaneously |
| Compression | 2-stage JPEG | 2-stage JPEG |
| Colour space | Adobe RGB, sRGB | Adobe RGB, sRGB |
| Shutter type | Electronically controlled focal-plane shutter | Electronically controlled focal-plane shutter |
| Shutter speeds | 30-1/8000sec in 1/3EV steps plus bulb | 30-1/8000sec in 1/3 or 1/2EV steps plus bulb |
| Max flash sync | 1/250sec or up to 1/8000sec with compatible HVL flashguns in HSS mode | 1/250sec default or 1/8000sec with compatible EX-series Speedlites |
| ISO | ISO 100-16,000 (extended to ISO 50) | ISO 100-6,400 expandable to ISO 12,800 |
| Exposure modes | Auto, auto+, program, aperture priority, shutter priority, manual and 8 scene modes including 3D sweep panorama | PASM, creative auto, plus 3 custom modes |
| Metering system | 1,200-zone evaluative metering, centreweighted, and fixed centre spot | 63-zone evaluative, centreweighted, spot (approx 2.3%) and partial (9.4%) |
| Exposure comp | ±5EV in 1/3EV or 1/2EV steps | ±5EV in 1/3 or 1/2EV steps |
| White balance | Auto, 6 presets, Kelvin, plus custom setting | Auto, 6 presets, plus 1 custom setting and Kelvin adjustment |
| White balance bracket | Yes, 3 images over 2 steps | 3 exposures in 1/3 or 1/2EV steps. Also flash bracketing |
| Drive mode | Single, continuous high/continuous low, self-timer (2sec or 10sec delay), 12fps for 13 raw images in 12fps mode, 8fps in continuous high for 15 JPEG fine images | Single, continuous high/continuous low, self-timer (2sec or 10sec delay), 8fps max for 126 fine JPEGs or approx 15 raw files |
| LCD | 3in LCD with 921,600 dots, tilted and articulated | 3in Clear View II TFT with 920,000 dots and 160° viewing angle |
| Viewfinder type | 2.359-million-dot XGA OLED electronic | Pentaprism |
| Field of view | Approx 100% | Approx 100% |
| Dioptr adjustment | -4 to +3 dioptr, | -3 to +1 dioptr |
| Focusing modes | Manual, single-shot AF, automatic AF, continuous AF, face detection | Manual, one-shot AF, AI Servo AF, AI Focus AF, contrast-detection AF in live view mode |
| AF points | 19-point with 11 cross-type, auto or manual selection possible | 19 cross-type points, selectable individually or automatically |
| DoF preview | Yes | Yes |
| Built-in flash | Yes, GN 12m @ ISO 100 | Yes, GN 12m @ ISO 100 |
| Video | AVCHD: 1920x1080 pixels (at 50fps or 25fps PAL); MP4: 1440x1080 pixels (25fps pal); VGA: 640x480 pixels (at 25fps) | MOV files, 1290x1080 pixels (at 29.97, 25 or 23.976fps), 1280x720 pixels (59.94 or 50fps), 640x480 pixels (59.94 or 50fps), max duration 29min 59secs or 4GB size |
| External mic | Yes | Yes |
| Memory card | SD, SDHC, SDXC or Memory Stick Pro Duo | CompactFlash (inc UDMA) |
| Power | Rechargeable Li-Ion NP-FM500H battery | Rechargeable Li-Ion battery BP-511A (supplied) |
| Connectivity | USB 2.0 Hi-Speed, HDMI | USB 2.0 Hi-Speed |
| Weight | 732g approx including battery and card/s | 860g approx including battery and card |
| Dimensions | 142.6x104x80.9mm | 145.5x107.8x73.5mm |

Sony UK The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk

Canon UK Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk



the time of their release both offered the highest resolution for the size of sensor, with 18 million pixels and a 5360x3515 output for the EOS 7D, and the current class-leading 24.3-million-pixel 6048x4024 output of the Alpha 77. The EOS 7D will produce a print size of 17x11.5in at 300ppi without interpolation, while the Alpha 77 produces a print of 20x13.3in at 300ppi.

Both cameras shoot full (1080p) HD videos at 50p (Alpha 77) and 30p (7D), with stereo sound and also offer an optional external microphone socket.

As far as LCD screens are concerned, at this level the industry standard is 3in with approximately 920,000 dots, and both cameras provide this. The EOS 7D's screen is fixed, but the Alpha 77 is the first camera to offer a dual tilted and articulated mechanism. This allows the screen to be angled in a host of positions, and handily can move the screen above the camera body. The high contrast and deep blacks of the Alpha 77's screen make it easy to see clearly in bright light. In both cases, the live view offers a 100% field of view and the option to display the focus magnifier at either 5x or 10x in the EOS 7D, and 5.9x or 11.7x in the Alpha 77. This helps manual focusing no end.

Other shared features include a 19-point AF system and a shutter-speed range of 30-1/8000sec, with the shutter lag of the EOS 7D measured at 131ms and 108ms for the Alpha 77, which, according to Sony, makes it the world's shortest delay. Finally, one handy feature that the Alpha 77 has over the EOS 7D is that it offers built-in GPS.

BUILD AND HANDLING

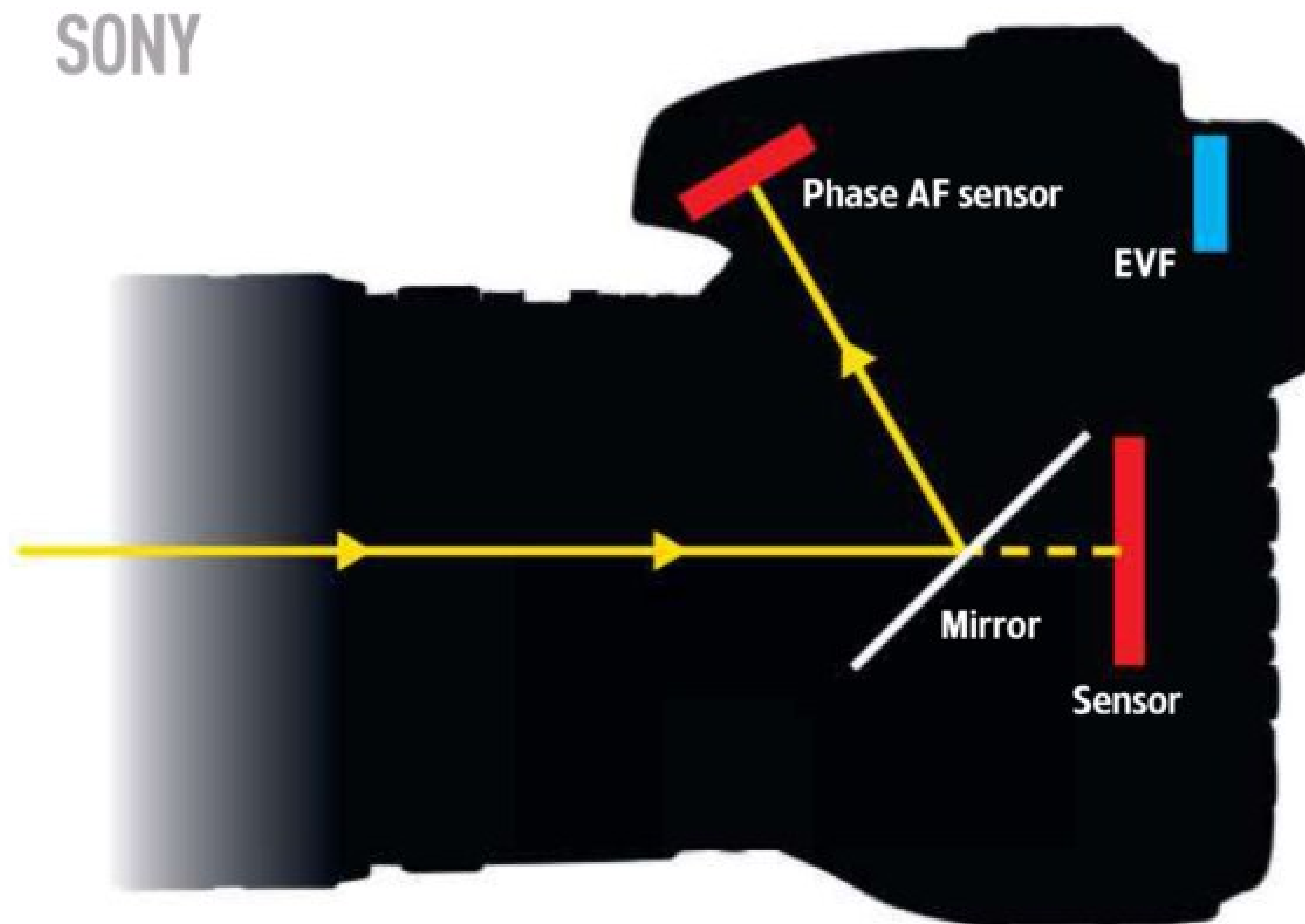
Both these cameras are flagship APS-C-sized sensor models for their respective manufacturers, and their build reflects this with both featuring a weather-sealed magnesium-alloy body. Each offers comprehensive controls, with virtually every button on the Sony Alpha 77 able to be customised so the user can adapt the camera to match specific needs.

By removing the necessity for a pentaprism through the use of an EVF, the Alpha 77 is almost 1cm shorter, with dimensions of 143x104x80mm compared to the Canon EOS 7D's 148x111x74mm. The EOS 7D is heavier, however, at 860g, while the Alpha 77 weighs 732g.

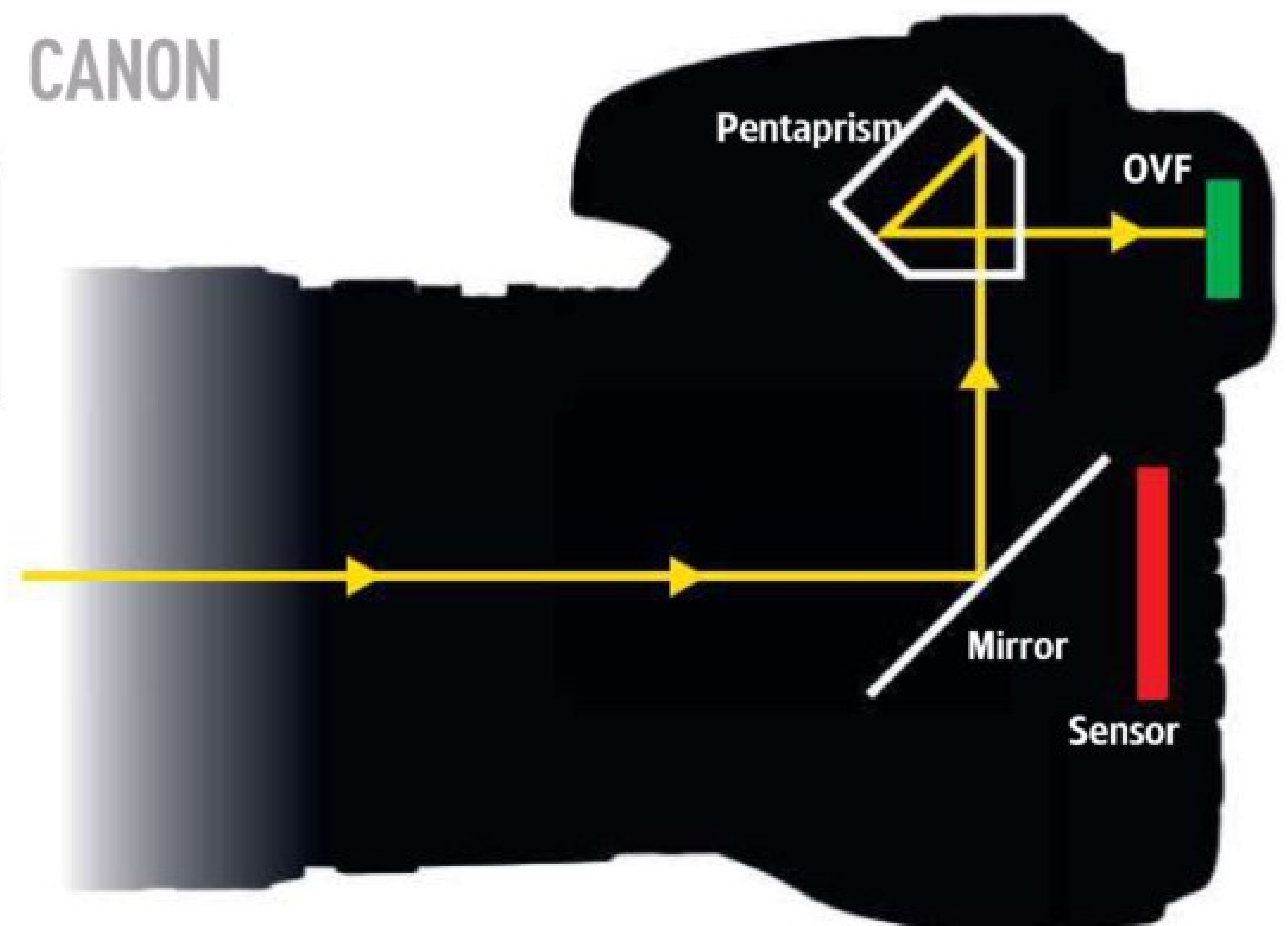
The Alpha 77 uses Sony's SteadyShot image-stabilisation system, which works by shifting the imaging sensor itself to compensate for movement. The company quotes 2.5-4.5EV extra stops of light for blur-free shutter speeds, depending on the lens being used. This means images can be taken at ISO 400 instead of ISO 1600, for example. Canon's image stabilisation operates via its lenses, which can have an impact on the size and weight of the optics. Canon lenses are heavier, as is the body of the EOS 7D, so the Canon is a weightier combination.

Images are recorded onto CompactFlash with the EOS 7D and on SDXC/SDHC with the Alpha 77. Battery life is measured 30%

SONY



CANON



better in the EOS 7D at 880 compared to 530 shots for the Alpha 77. I often find that manufacturers' quotes are inaccurate, and it is usually the case that the camera performs better than stated (as manufacturers quote a percentage of shots taken with flash), as I mentioned in my full test of the Alpha 77 (AP 3 September). Here, though, the EOS 7D does have the edge over the Alpha 77.

MOVING VS FIXED MIRROR

The type of mirror used is central to the way each of these cameras operates, and there are arguments in favour of each type (see diagram above). The mirror used in a DSLR reflects the light entering through the lens up into the optical viewfinder via a pentaprism, and flips up for each exposure to allow the light onto the imaging sensor placed behind it.

Where the fixed mirror differs in the SLT camera is that it remains in position and is translucent, meaning that a large proportion of the light (roughly 70%) penetrates the mirror to the imaging sensor while the remaining light is reflected onto the phase-detection AF sensor. This means that any available light for a viewfinder via the mirror is significantly reduced. Had an optical viewfinder been used, it would be dark because it would receive only 30% of the

light. To overcome this, Sony has chosen to use a separate electronic viewfinder.

With no mirror action for each exposure, the Sony Alpha 77 can record a high continuous frame rate capture at a class-leading 12 frames per second (fps) with continuous AF. The other benefit of a fixed mirror is in the camera's autofocus ability, which is explored in more detail on page 50.

However, a major downside of an SLT camera is that because only around 70% of light reaches the imaging sensor, the levels of noise found in image files are increased (see page 49), while the dynamic range and colour depth are also affected (see page 49).

OPTICAL VS ELECTRONIC VIEWFINDER

Like the mirrors, the two types of viewfinder each have advantages. The Canon EOS 7D's viewfinder provides a 100% field of view with a 1x magnification, which makes it one of the best optical viewfinders at this level. The viewfinder of the 7D is as bright as the human eye can perceive. Its resolution is much higher than an EVF, and the smooth level of detail is unsurpassed. In short, the scene appears 'real'.

An optical viewfinder does not use any battery power, so it isn't a drain on the power

The diagram above shows how the type of mirror affects the way in which each camera operates

of the camera. Unlike live view or an EVF, an optical viewfinder operates independently from the electronics, which means the user can experience a virtually uninterrupted real view through the viewfinder during image capture, apart from the flash of black from the mirror movement. An EVF has a delay immediately after capture, even with auto review deactivated. When making the most of the fast frame rate, this means the user is looking at the image just captured rather than a real-live scene, resulting in jerkier viewing when panning with a moving subject. This may prove a sticking point for those who regularly shoot fast action.

Handily, the EOS 7D can display grid lines in the viewfinder, AF points (and illuminate them), while even a digital level is indicated via the AF points (by changing the M-Fn button to this function), as well as the usual shooting information at the bottom of the finder.

The EVF in the Alpha 77 is the best of its kind. It is an XGA OLED type that is claimed to offer 10x greater contrast than conventional types, and on the surface this appears to be true. Furthermore, its 2,359,000-dot resolution produces the smoothest detail we have seen. The viewfinder area itself is 30% larger than that of the EOS 7D,

FRAME RATE

THERE is more to a camera's frame rate than just how many photos can be taken in a second. The 12fps rate of the Sony Alpha 77 is a specific setting on the shooting-mode dial. In this mode, capture is limited to JPEG only with no control over exposure and the aperture is set to f/3.5 or the widest aperture of the lens.

Other cameras with fast frame rates include the recently announced professional-level Canon EOS 1D X, which offers 12fps, the Canon EOS-1D Mark IV with a very capable 10fps, the Nikon D3S with 9fps and the Canon EOS 7D with 8fps. However, users will find that the frame rates of

both the EOS 7D and Alpha 77 are ample.

A high frame rate is all very well, but if processing speeds struggle to keep up it's not as useful as it could be. The Alpha 77's processor can record a 13-frame burst in the 12fps mode. This takes 10secs to process before another burst can be recorded at this speed and at this length. Continuous high drive mode is up to 8fps (the same as the EOS 7D) where exposure control is regained, and in JPEG only a 15-frame burst is possible. This is processed 7secs after image capture. In combined JPEG and raw capture a 15-frame burst is possible that takes 15secs to process.

The 7D is capable of a 10-frame burst for combined raw + JPEG or approximately 120 frames in JPEG, taking 10secs and 30secs to process respectively. The Alpha 77 is faster when it comes to frames per second, but for full exposure control the cameras are matched and the flexibility of longer bursts in JPEG pushes the EOS 7D ahead.

What we are likely to see in the future is even quicker frame rates from Sony. This is an area in which the moving-mirror DSLR is limited and is therefore less likely to match the progress of the Sony SLT models.

VIEWFINDER

THE pictures below show the display in each of the camera's viewfinders. There are several viewing benefits to the EVF, although there are advantages with the Canon, such as using the AF points as a level gauge



This is the standard display of the 7D's viewfinder. Detail is smooth and brightness matches reality



The red 'peaking' areas display the point of focus, and the digital level gauge indicates level shooting



Histogram information in the EVF is useful for accurate exposures while the grid aids composition



Here focus magnifier has been applied to its maximum 11.7x magnification

buffer is completely full in any camera, image capture is compromised, but with the Alpha 77 the viewfinder is unusable because it turns black.

Both cameras offer speed or focus priority for fast capture. Speed guarantees that the frame rate remains unaffected by other factors. This is useful because when the AF system struggles, it slows the frame rate in order to focus correctly, which can be very frustrating in a high-pressured and fast-action situation. This problem is more obvious with the Alpha 77, so selecting 'release' in priority setup for fast capture is important.

Both cameras give the option to display exposure settings on the LCD screen (the Alpha 77's is 'setting effect' and the EOS 7D's is 'exposure simulation'), which, in turn can be shown in the Alpha 77's EVF. In bright light, the viewfinders are easily viewed. In direct sunlight the Alpha 77 viewfinder should be set to its maximum brightness.

In a scene of low-contrast light, the viewfinder of the EOS 7D is as bright as reality – very bright indeed. The Alpha 77's EVF is also bright and can be projected even brighter than reality. In achieving this (with the exposure simulation turned off), however, speckled noise flickers over the viewfinder as it boosts the brightness of the display. That said, this is better than having a dark optical viewfinder.

Apart from the digital display information available, the manufactured bright, high-contrast and crisp display of the EVF (even if it means noise is added) is the most obvious difference between the two viewfinders. The optical viewfinder detail is always smooth and matches reality. Trying both types is the best way to appreciate the benefits of each. On a practical level, there are areas that the optical type just cannot match the electronic type here, but for me there is nothing quite like the real thing.

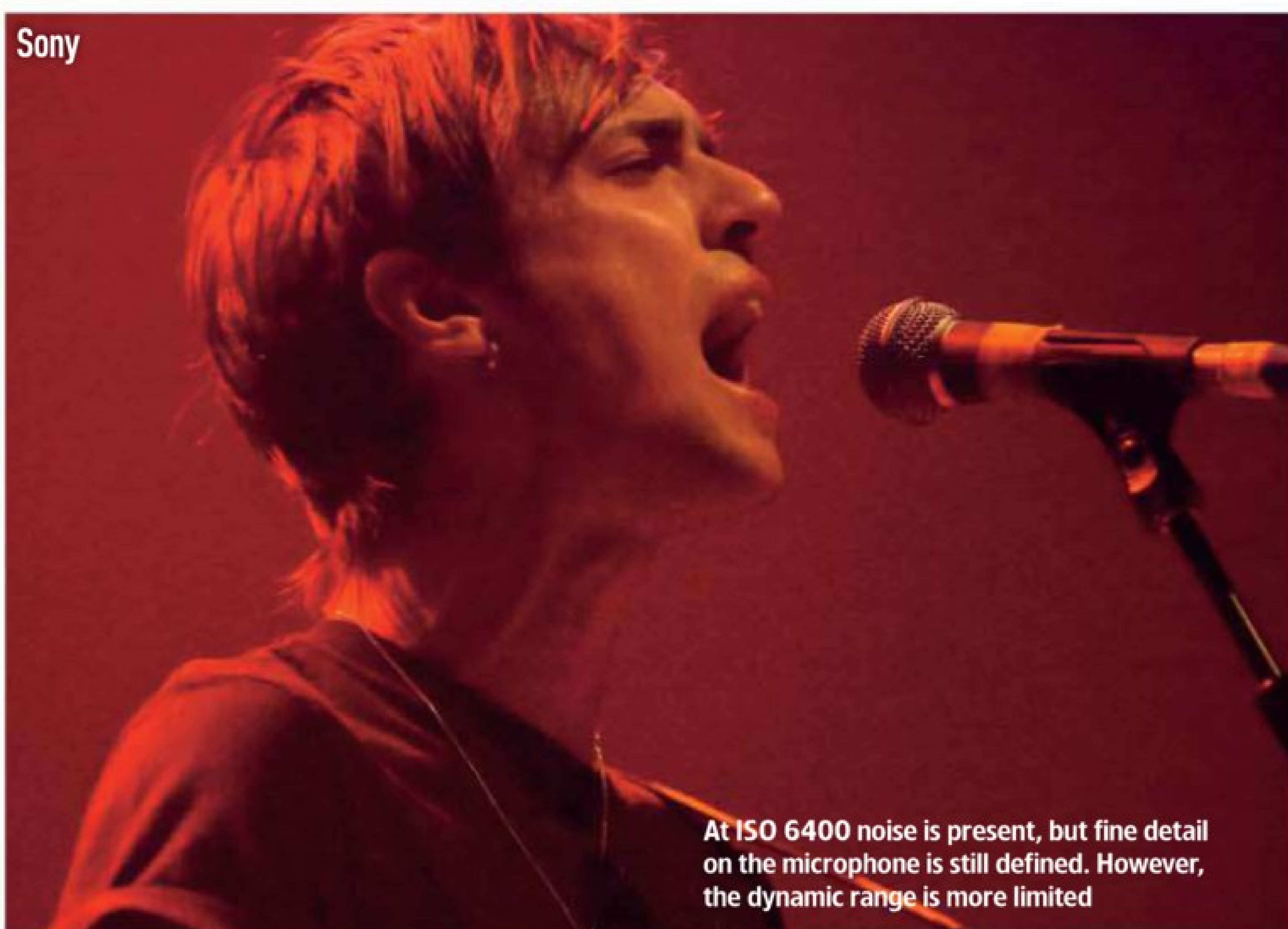
with a magnification of 1.1x and 100% field of view.

Sony's EVF can replicate all the information displayed on the LCD screen, which includes in-camera menus, so the photographer need not take his or her eye away from the screen. Other details include histogram, digital level gauge, peaking (which indicates the point of focus) and active AF points.

The shot-result preview displays how the image will look with settings such as aperture, shutter speed, white balance and Dynamic Range Optimizer (DRO) applied. Such a feature is particularly helpful for indicating how capturing movement with a slow shutter speed will look before capturing it or if the white balance is off in a particular light temperature.

Another advantage of Sony's EVF is the fact that the focus magnifier can be activated in the viewfinder, which means the frame can be magnified up to 11.7x. When combined with peaking, this makes the Alpha 77 ideal for critical manual-focus work in bright light if the LCD screen cannot be seen clearly.

One slight issue, though, is that the EVF blacks out when the buffer is full. When the



At ISO 6400 noise is present, but fine detail on the microphone is still defined. However, the dynamic range is more limited

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Sigma 105mm lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

| SONY | | CANON | |
|-----------------|----|-----------------|----|
| JPEG ISO 100 | 32 | JPEG ISO 100 | 28 |
| RAW ISO 100 | 32 | RAW ISO 100 | 30 |
| JPEG ISO 400 | 30 | JPEG ISO 400 | 26 |
| RAW ISO 400 | 28 | RAW ISO 400 | 28 |
| JPEG ISO 800 | 28 | JPEG ISO 800 | 28 |
| RAW ISO 800 | 28 | RAW ISO 800 | 28 |
| JPEG ISO 3200 | 24 | JPEG ISO 3200 | 26 |
| RAW ISO 3200 | 24 | RAW ISO 3200 | 26 |
| JPEG ISO 12,800 | 22 | JPEG ISO 12,800 | 22 |
| RAW ISO 12,800 | 18 | RAW ISO 12,800 | 24 |

NOISE, RESOLUTION AND SENSITIVITY

Where the Sony Alpha 77 is unrivalled is in resolved detail at lower sensitivities, reaching the 32 marker on our resolution charts. Previously, the best offering from a Bayer-type, APS-C-sized sensor was, in fact, from the Canon EOS 7D, which reached the 30 marker at ISO 100 in raw format. Both cameras are impressive, but the Alpha 77 has the edge.

A result of the Alpha 77's fixed mirror reflecting a portion of light away from the imaging sensor for capture is that less light reaches it and the camera cannot use its sensor to its maximum capability. This is clearly seen in low-contrast light, where levels of noise are increased, dynamic range and colour depth are more limited at higher sensitivities.

Although we have not tested the Sony NEX-7, I would expect it to perform better in low light than the Alpha 77 because it does not use a fixed mirror, just as the Alpha 580 DSLR is more capable in low light than the equivalent Alpha 55 SLT. Compared to its direct competition, such as the Pentax K-5 and Nikon D7000, the EOS 7D is a relatively poor performer in such conditions, but it is still better than the Alpha 77 at controlling signal-to-noise ratios.

The Alpha 77's sensitivity range is 100-16000 (extended to ISO 50), while the EOS 7D's is 100-6400 (extended to ISO 12,800). The Alpha 77 is still capable of resolving an impressive level of detail at higher sensitivities, despite an increase in noise. Our resolution charts show that the Alpha 77 outperforms the EOS 7D at lower sensitivities and matches it higher up the sensitivity range.

Distribution of light by the mirror will continue to be a limiting factor on the SLT's ability to handle noise. Whether or not the level of light that penetrates the mirror (currently around 70%) can be addressed and increased in SLT models to improve their ability to handle noise levels, and just how much light needs to be reflected to the AF sensor for it to work effectively, are interesting points to consider regarding the future development of this technology.

COLOUR AND DYNAMIC RANGE

Measured performance shows the Sony Alpha 77 to have the edge at lower sensitivities, according to DxO (www.dxomark.com). The Alpha has a 23.7-bit colour depth compared to 22-bits in the Canon EOS 7D at ISO 100, and a dynamic range of 13.2EV at ISO 50 (and 12.8EV at ISO 100), which is 1.5EV wider than the EOS 7D's 11.7EV at ISO 100.

In the middle section of the ISO range the performance evens up and the two cameras are virtually the same. At higher sensitivities in low light the Canon performs better, based on its signal-to-noise ratio, dynamic range and colour response, all of which are compromised as low-contrast light takes its toll on the Alpha

'In the middle section of the ISO range the performance evens up and the two cameras are virtually the same. At higher sensitivities in low light the Canon performs better'

Canon



The EOS 7D has a slightly better dynamic range and colour depth than the Alpha 77, as this image shot at ISO 4000 demonstrates



77. However, both cameras are outperformed in these areas by the Nikon D7000.

AUTOFOCUS

Both systems use 19 AF points, with all those of the Canon EOS 7D being the more sensitive cross type. The Sony Alpha 77 has 11 cross-type AF points. The EOS 7D will be at an advantage when both cameras are using all their AF points, such as when in wide AF mode, but it is unlikely to be an issue in spot or zone AF mode where the points used for focusing are around the centre of the frame and of the cross type.

I tested the cameras in several situations. In the still life (see page 48) I used a black background and a black Nikon F3 camera, so there were very few highlights or areas for the autofocus system to pick up on. The studio was lit on the far side with a light panel at its dimmest setting with a diffusion sheet. The lighting was very low, and it is at this point that interesting differences occur. I manually focused to the furthest point of focus and returned to AF, ready to test.

The Alpha 77 is fractionally faster in autofocus mode. With the subject occupying a large part of the centre of the frame, spot

AF took around 3secs, performing two 'hunts' across the entire focal plane and then jumping back to the focus point, while zonal and wide were better, at around 1.6secs. The EOS 7D took around 2secs in all wide, zonal and spot modes before the beep indicated a successful focus. Over a vast number of tests, the EOS 7D was more reliable at achieving focus by a two-stage progression to the point of focus. The Alpha 77 was less so, but when successful was quicker.

I changed the subject camera to a Leica M3 with silver top-plate for a clearer highlight, and the focus times were the same, with the Alpha 77 being more reliable on this occasion. For times when autofocus does struggle, using the Alpha 77's teleconverter to fill the frame with the subject increased the responsiveness and reliability of the system to find the point of focus.

I took both cameras to a floodlit outdoor velodrome, and the low-contrast light forced me to use ISO 6400 with relatively slow (for action) shutter speeds in the region of 1/250sec and 1/500sec. Add the cyclists whizzing past at 25mph and faster, and the stage was set for a perfect test of the autofocus systems. During the evening I used wide and spot AF, and recorded a similar

In this challenging scenario, the AF system of both cameras performed well, but the extended JPEG high-speed burst capture of the 7D provided a higher hit ratio of in-focus subjects

number of shots. Looking through my images afterwards, there were definitely more usable frames produced by the EOS 7D, although the AF systems seemed to show similar capabilities. The difference was not in the speed, although at times both did lag slightly behind the intended subject, but in the length of capture. What I found of more benefit than the fast 12fps capture of the Alpha 77 is the extended 8fps JPEG capture of the EOS 7D. Given that both cameras have a maximum 8fps if exposure control is desired, the EOS 7D's 15sec, 120-frame capture is of more use than the 2sec, 16-frame capture of the Alpha 77.

In good lighting conditions, the AF systems are much quicker. Once again I tested the cameras from the most out-of-focus point, and both were near instant, being around 0.3sec for the EOS 7D and 0.15sec for the Alpha 77. In reality, though, both are even quicker because most of the time the continuous AF results in the cameras being closer to the focal point virtually all the time. The Alpha 77 excels in its video mode, though, and with light reflected back to the phase-detection AF sensor, full-time continuous AF is available. **AP**

Verdict

ALTHOUGH the imaging sensor of the Alpha 77 cannot be used to its full potential because of the fixed mirror, the sensor is superior to other cameras at this level, including the Canon EOS 7D, so it is still the most capable APS-C-sensor camera for image quality.

At lower sensitivities the Alpha 77 is the best in its class at resolving detail and producing the largest prints. Its dynamic range and colour depth are strong, too, although the Pentax K-5 and Nikon D7000 also perform well in these areas.

At higher sensitivities in low-contrast light there is a more significant fall-off in dynamic range and colour accuracy, and an increase in noise levels of the Alpha 77. The result at higher sensitivities is images that, although still able to resolve a good level of detail, are tonally flat and noisy. All cameras suffer from this, but here the Alpha 77 comes up short of its class-leading performance at lower sensitivities.

I will be interested to see how far Sony can develop this technology, particularly in relation to whether it is possible for the translucent mirror to let in more light to the imaging sensor, whether the faster frame rates can be accompanied by greater control over exposure and any further developments that can be made to the EVF.

There is no doubt the Alpha 77's EVF is the best we have seen, and there are benefits to this type of viewfinder. Performance-wise, there are areas where the optical viewfinder cannot match the Alpha 77's EVF, but the purist in me appreciates and prefers the authenticity of the 'real' viewfinder in the EOS 7D. I can only recommend seeing the EVF for yourself.

The Alpha 77 SLT camera can deliver outstanding performance in several areas, and has a level of speed in AF and frame rates that beats the EOS 7D hands down. However, over a variety of testing scenarios the EOS 7D proves to be a more reliable workhorse, even if it means you get there a little slower.

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AskAP

Let the AP team answer your photographic queries



CANON UPGRADE

Q I currently use a Canon EOS 5D. While it is a great camera, I wonder how much benefit I get with the full-frame sensor while only having a low ISO setting and slow continuous shooting rate. I am thinking of upgrading and have looked at the EOS 5D Mark II and the EOS 7D. Is the full-frame EOS 5D Mark II worth it, or should I just keep my current EOS 5D and invest in better-quality lenses? I shoot mainly landscapes and sunrises/sunsets, with some close-up work for insects and bugs. I have Canon EF 28-135mm f/3.5-5.6 IS USM and Sigma 20-40mm f/2.8 EX DG Asph lenses. **Rory Firth**

A The Canon EOS 5D Mark II is one of the best DSLRs on the market. My only hesitation in recommending it is that I'm not sure the key improvements you've identified are useful in your own photography. Slow continuous shooting and modest ISO sensitivity shouldn't really matter when it comes to landscape photography and close-up work, although there are other advantages of using a full-frame camera for this type of work – and using the EOS 5D Mark II in particular.

Full-frame cameras offer wider angles of view than cropped-sensor cameras for a specific lens focal length, which will make getting wider angles of view easier. That said, they can reveal problems with inexpensive optics, so you'll benefit from

a better lens in the first place. They also give better performance in low light – and not just at high ISO settings, but also when working with long exposures, which you may well do if you are shooting at either end of the day.

The EOS 7D is also a very capable performer, but more at home with those shooting sports, wildlife and other fast-moving subjects that need the extra reach of a cropped-frame sensor. If you were to upgrade I would recommend the EOS 5D Mark II so you can continue the enjoyment of full-frame photography you have started with your EOS 5D. You will notice a considerable improvement in image quality from the increased resolution and newer image processor. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

CONFLICTING ADVICE

Q Some say that you should expose for the highlights and let the shadows take care of themselves, while others advocate exposing to the right. Which rule-of-thumb advice do you advocate? **Robert Johnson**

A Digital capture behaves more like transparency film than colour print film, so it can be argued that you should err on the side of underexposure – if highlights are overexposed, they are 'blown' and devoid of any detail. Dark shadows are easier to rescue as there is often some detail.

That said, a few years ago someone came up with the idea of slightly overexposing digital images, without blowing highlights, to maximise image quality. This works because the number of brightness levels used to describe an image are not spread equally through the captured brightness range.

Let's consider a digital image from a 12-bit sensor with a 5-stop dynamic range. Such an image has 4,096 brightness levels (that's 2^{12}). The first, brightest fifth of this image's histogram is represented by half the total number of brightness levels available (2,048). The next fifth is represented by half again (1,024 levels), and so on until the darkest stop is described by very few levels (128 levels).

So, by underexposing a digital image as one would with slide film, we are effectively throwing away a lot of the brightness levels available to use when capturing an image. It can also be argued that it's better to overexpose slightly and then correct exposure in post-processing so we are using more brightness levels in total to describe the image.

To do this you must (a) shoot in raw, (b) take care not to overexpose too much (if you lose highlight detail it's lost for ever) and (c) bracket around the metered exposure to ensure you get the effect you are after. **Ian Farrell**

MINOLTA MIRROR LENS

Q I have three Minolta autofocus lenses, one of which is a 500mm reflex (mirror) lens. Is there a modern DSLR body that will accept and focus this lens? I used to use them on a Minolta 9000 body. **John Cross**

f/AQ

How should I store my equipment?

We all know it's important to keep photographic equipment clean in order to keep it working and make sure our images look their best, but storage is important, too. If you aren't using your DSLR and lenses for a month or two, don't just sling

FROM THE AP FORUM

Hocus pocus focus

Deadgoodundies asks I have a studio set-up comprising a Canon EOS 450D, Sigma 50mm f/1.4 EX DG HSM lens and Bowens Gemini strobes. The problem is that one picture can be slightly out of focus, but if I take another shot (same settings, lighting and 2secs later) it can be pin-sharp. I'm using autofocus, but manually selecting focus point. Does anyone have any ideas?

PhilW replies First, I tend to use a smaller aperture in the studio, so try around f/8. However, I think the first thing I'd do is open the two images in the DPP software that probably came with your camera and turn Focus Points on (in View menu) that will show which focus point was active. Just make sure it was the one you thought was in focus.

Straightarm replies Are you using one-shot or continuous focusing? If you're using one-

shot, a slight movement of the subject or the camera after focusing can result in a slightly out-of-focus image.

Beejaybee replies This sounds exactly what happens to me when I try to use autofocus. I long since gave up, so nowadays I focus manually and the problem doesn't occur. If I really had to focus on rapidly moving targets then I might be forced to solve whatever communication failures exist between my brain and the autofocus system on the camera, but it's a complication I can do without.

Pink Panther replies My hunch would be the problem is the aperture. By setting your lighting so low, you're having to utilise extremely wide apertures. In reality, this is where the performance of the lens is not at its best and depth of field is going to be quite shallow. That could easily account for a critical loss of focus in a crucial area.

Deadgoodundies replies I just wanted to say, I got a good result in today's shoot. I changed the aperture from f/3 to f/9 and each shot came out pin-sharp. The only problem now is for me to work out how to blur the backgrounds in the studio without having to resort to Photoshop.

A Minolta's 500mm mirror lens is something of an anomaly among optics. First, it is the only mirror lens to autofocus – all other mirror optics must be focused manually. Additionally, it will autofocus with modern DSLRs from Sony, which acquired Konica Minolta's camera technology back in 2006, despite the working aperture of f/8. With other lenses a fastest maximum aperture of f/5.6 is required.

All reports of this most unusual lens are excellent, John, and I'd hang on to it if I were you. On a Sony DSLR with a cropped sensor you can expect to get an angle of view equivalent to a 750mm optic, with 1.5x as much as full-frame or 35mm film because of the smaller size of the digital sensor. That's quite remarkable in a lens of such compact dimensions.

My only word of warning is that I am not sure of its operation with Sony's new translucent mirror cameras. I think I would try the lens on a Sony camera in a photographic dealer's shop before parting with my money. **Ian Farrell**



your camera bag in a cupboard and leave it there – take some precautions.

Avoid high temperatures: Don't keep your camera in extremes of hot and cold. This can damage the casing and delicate electronic parts like LCD screens.

Avoid high humidity: Humidity can ruin electronics and encourage fungus to grow on optical surfaces inside cameras and lenses. This is expensive to fix, and sometimes cannot be repaired at all. If you aren't using your equipment for a few months, consider keeping it in a sealed plastic bag with some moisture-absorbing desiccant.

Avoid sunlight: Don't store your gear in

direct sunlight. Over time it can bleach the casing and damage the LCD screen.

Remove components: If it's going to be a while before you use your camera again, remove the battery and memory card and store them separately. Batteries are best stored with some charge in them. Take lenses off DSLRs and store them with end/body caps fitted.

Use your gear often: It doesn't hurt to get the camera out every now and again, turn it on and fire off a few frames. This applies particularly to older mechanical film cameras, which have lubricated moving parts that can seize up if not moved around regularly. **Ian Farrell**

In next week's AP

On sale Tuesday 8 November



ON TEST

NIKON V1

Nikon says it's a new concept in digital photography, but is the V1 just a camera with 10 million pixels? We put it to the test

ON TEST

BUDGET A3 PRINTERS

Vincent Oliver tests Canon's Pixma iX6550 against the Epson Stylus Photo 1400



FIRST LOOK

FUJIFILM FINEPIX X10

Mat Gallagher takes a hands-on preview of the X100's 12-million-pixel baby brother



TECHNIQUE

MASTERCLASS

Wildlife photographer **Paul Hobson** shows three AP readers how to take macro images of native and exotic insects with a basic studio set-up

PORTRAITS

CHILD'S PLAY

We preview **Julia Margaret Cameron's** exhibition at the V&A Museum of Childhood



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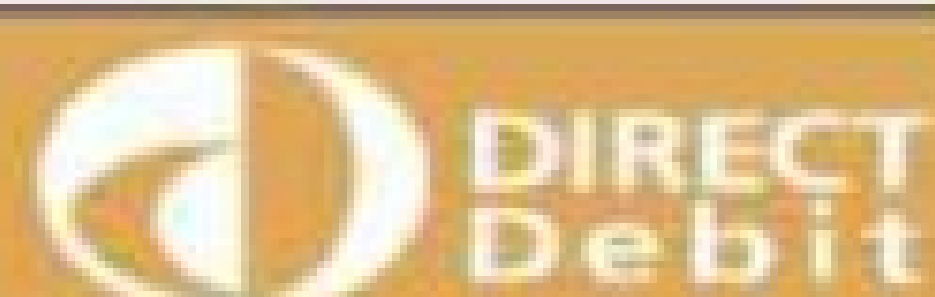
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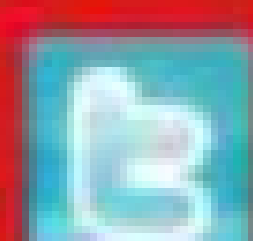


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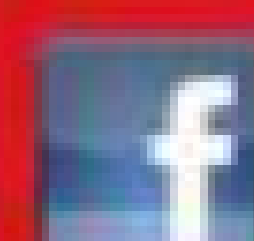


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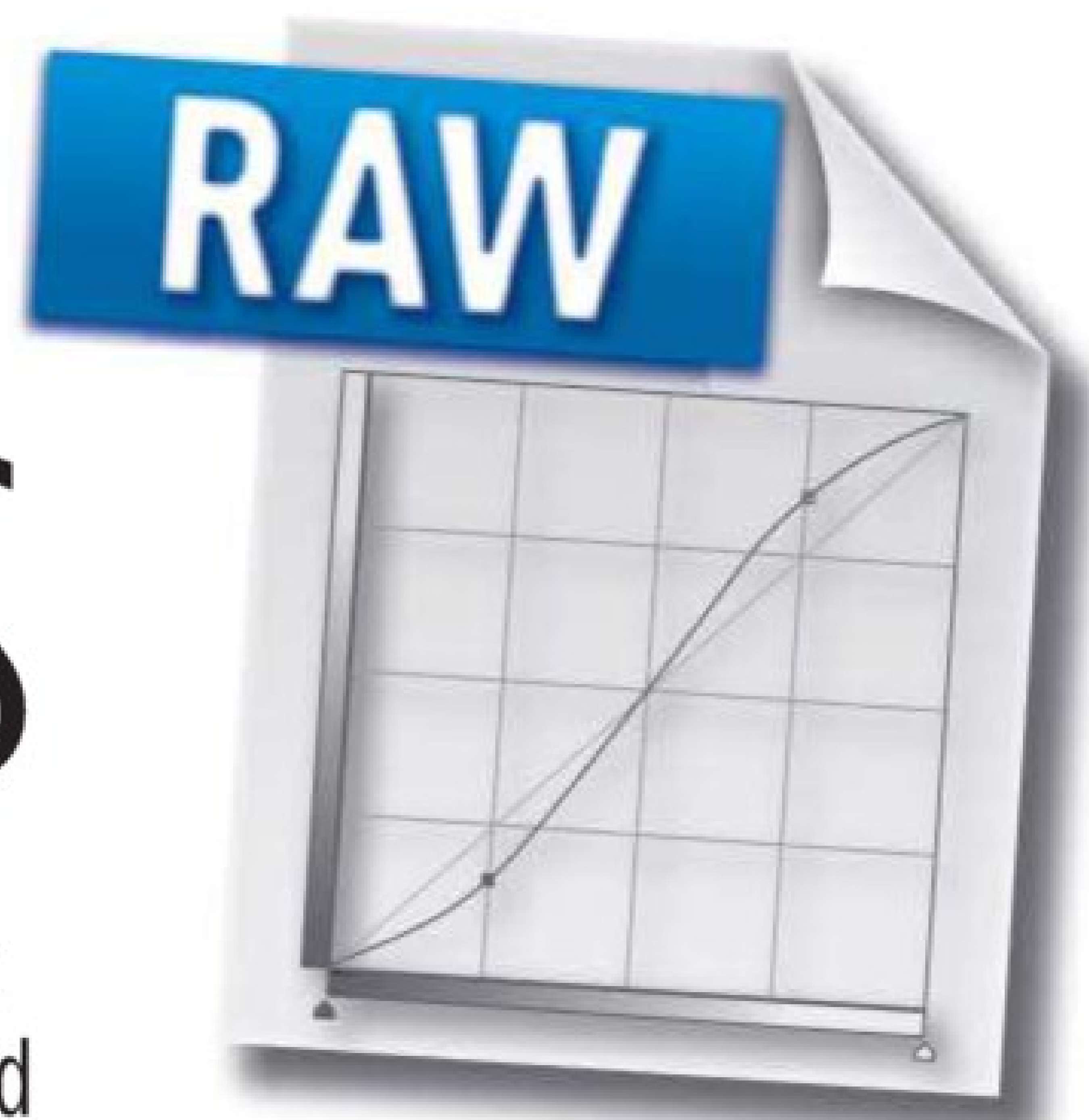
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PART FIVE of AP's guide to raw Exporting files

In the final part of our series, we look at the output of raw files and using conversion software for functions you may not have previously considered



ALTHOUGH raw files are known as the digital negatives of image files, many programs now allow varied applications without first having to turn them into JPEG or TIFF formats. This allows the whole workflow process to be performed with the raw file, from import to print. The abilities of your raw software can also be expanded with the aid of plug-ins and external editors, and these can provide everything from instant uploads to image-sharing sites through to specific image-control functions.

EXTERNAL EDITORS AND PLUG-INS

Most raw programs allow third-party companies to develop software that works in partnership with each program, as this provides additional functionality for the user. Both Adobe Lightroom and Apple Aperture have a wide range of additions available to download, with links from each manufacturer's pages.

For these third-party companies, offering their software in the form of an add-on avoids direct competition with the raw heavyweights and produces a larger audience. The software tends to offer a more advanced version than that already available, and examples include Noise Ninja for Aperture and Photomatrix Pro. Using Adobe Lightroom, external editors are accessed via a right click on the required file or via Photo>Edit in on the menu bar. When moving a file to an external editor, the raw software will usually convert the file into a TIFF format. Once the editing is complete, this file is imported back into the raw software and stacked with your original.

Plug-ins that aid workflow are generally much simpler and tend to be offered as free applications rather than paid-for additional programs. In Lightroom, these plug-ins usually sit in the Publish services palette in the Library section. Each service can be set up with the relevant passwords and locations, and then files can simply be dragged onto the icon and published as a group with a single click.



TOP 5 LIGHTROOM PLUG-INS



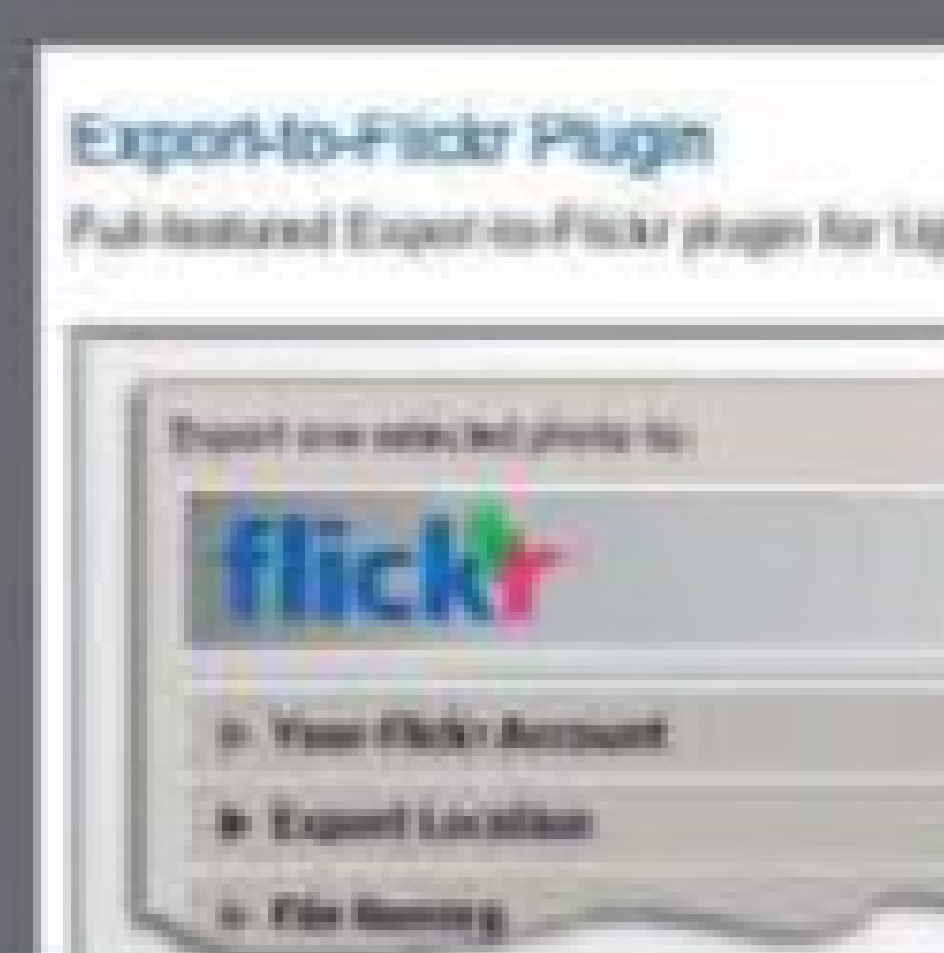
27 FREE LIGHTROOM PRESETS

These additional adjustment presets work with all versions of Lightroom and can be added to the existing Lightroom and user presets in the Develop section.



EXPORT-TO-FACEBOOK

This sits in the Publish services section and once the log-in details have been added and the link authorised in Facebook, files can be dragged onto the icon and uploaded with a single click.



EXPORT-TO-FLICKR

This also sits in the Publish services and requires the log-in details for the Flickr account before images can be uploaded. This is perhaps the quickest and easiest way to share images with fellow photographers.



PROSHOW PLUG-IN

This plug-in works with ProShow's Gold and Producer software, and automatically exports and resizes selected images for inclusion in the slideshow creation.



EXPORT TO PHOTOMATRIX PRO

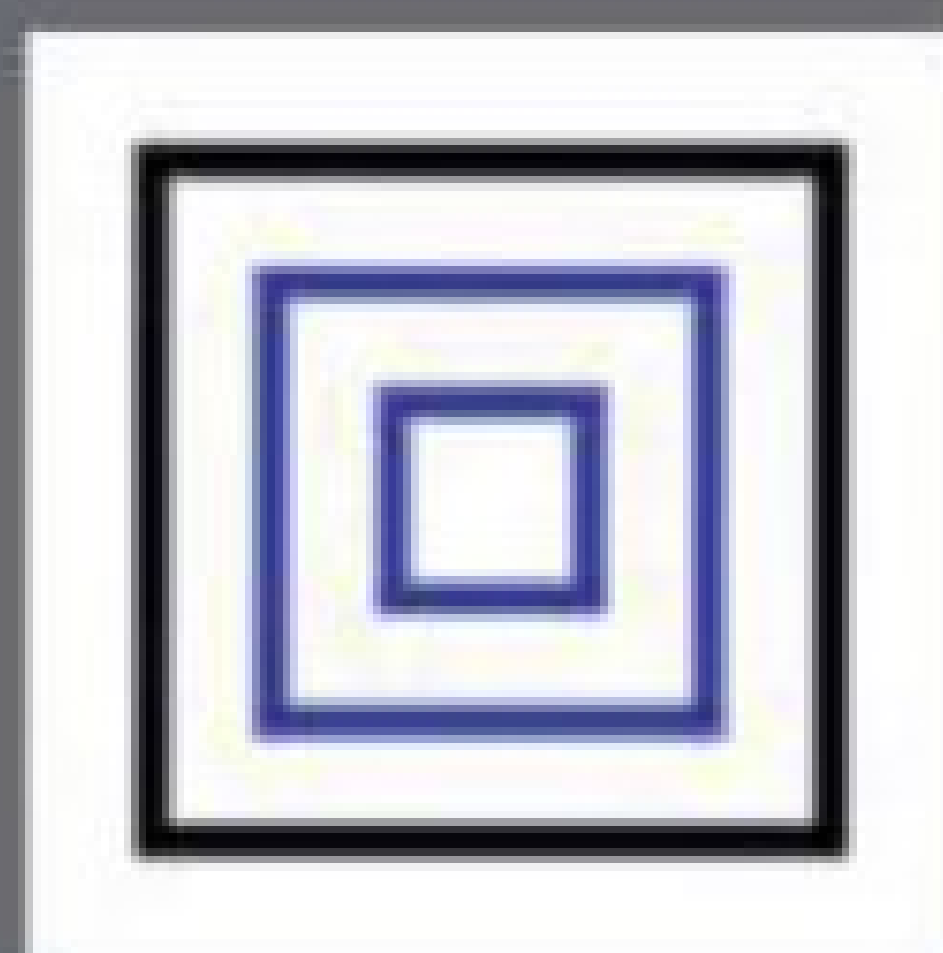
This exports the selected image to the Photomatrix software for HDR tone-mapping and then on completion re-imports the file to form part of your Lightroom library that is stacked with the original.

TOP 5 APERTURE PLUG-INS



SHARPENER PRO PLUG-IN

With Aperture and Lightroom plug-ins now available for a range of Nik software, including Sharpener Pro and Silver Fx, this exports the image directly into the software for adjustment.



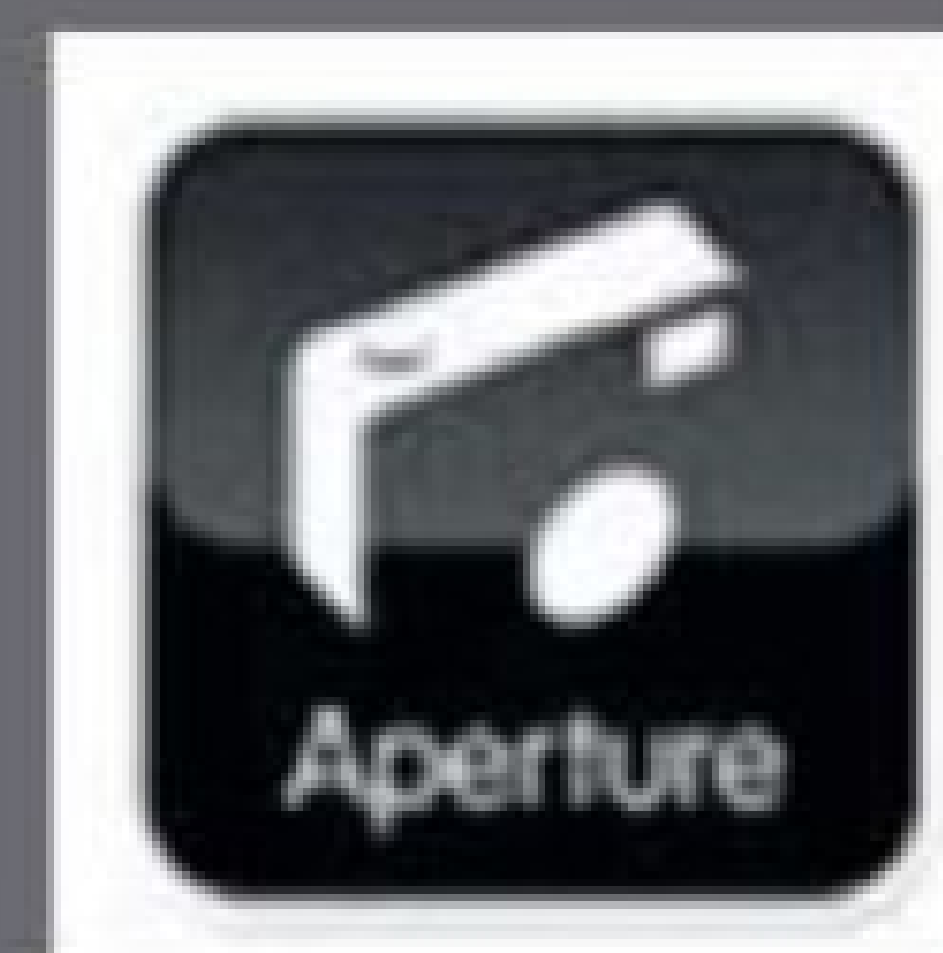
PT LENS PLUG-IN

For detailed lens correction, this plug-in exports images to the PT lens-adjustment software to correct distortion, vignetting and chromatic aberration.



IMAGE ARCHIVER

This plug-in is designed to simplify the process of exporting and packaging images for archiving, using DMG disk image, Zip or Tar formats.



ISTOCKPHOTO APERTURE PLUG-IN

A handy plug-in for those shooting stock images, allowing batch uploading, adding keywords, caption information, and size and quality adjustments.



NOISE NINJA FOR APERTURE

The powerful Noise Ninja software runs via this plug-in inside Aperture, foregoing the need to export the image first. However, the software package must still be bought separately.

SLIDESHOW CREATION

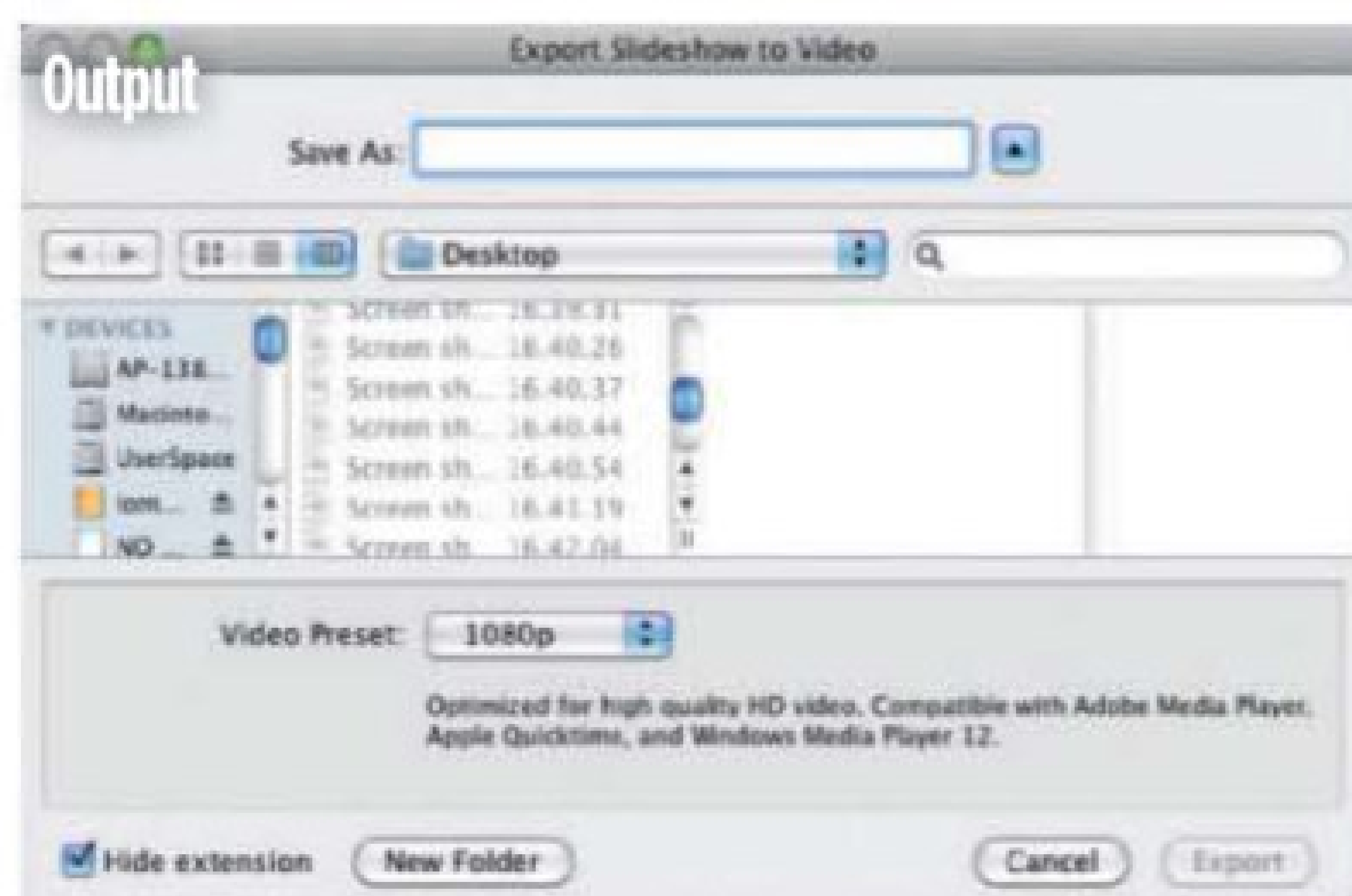
SLIDESHOWS are an easy and attractive way of displaying large numbers of images. The ability to create them for digital photos has proved popular for all levels of photographer, from casual to portrait or wedding professional. While Lightroom and Aperture both contain built-in slideshow creators, there are also plug-ins available to export images directly to Proshow Gold, the popular slideshow-creation software.

By creating the slideshows from within the raw software it avoids the need to create a folder of JPEG images first. Older versions of Lightroom created a slideshow in a PDF format, but Lightroom 3 now offers a choice of PDF and MP4 video output,

as well as playing a professional-looking show from within the software. Options are available to add a soundtrack from your computer and change the slide and transition timings. You can even fit the show to the length of the music.

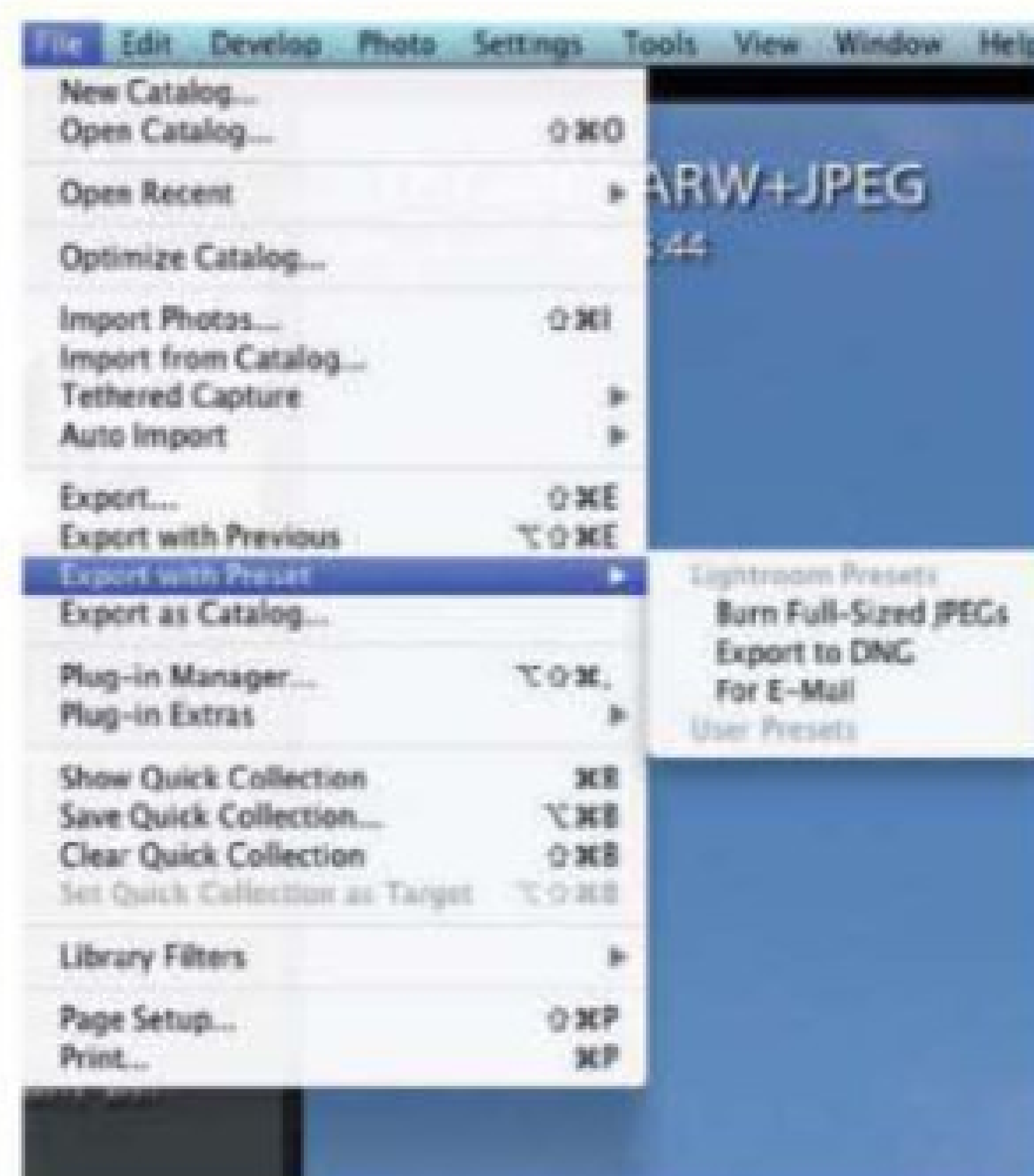
Apple Aperture offers an even more advanced slideshow control, with individual duration control, themed shows and extra audio control. The shows can also be exported with a choice of H.264 and MP4 codecs.

The Slideshow tab in Lightroom provides control over the look and operation of the slideshow, plus output options



BATCH PROCESSING

WHEN working on a series of images from a shoot, it is easier to convert the raw files to either JPEG, DNG or TIFF as a group rather than individually. This process is commonly known as batch processing and is standard in all decent conversion programs. In Lightroom, multiple files can be selected from the filmstrip thumbnails before selecting the export command. A similar method is used in Apple Aperture. Capture One Pro has the advantage of being able to process files into multiple formats, while in Lightroom only one format at a time can be processed. However, by setting up presets for export settings, different exports can be started one after another and Lightroom will queue the processes.



EXPORT OPTIONS

FOR A manual export of files, raw-conversion programs provide a full assortment of options to turn the raw format into something more universally accessible. For general use a JPEG format is the most popular and widely used, although for a higher quality file it's better to use the TIFF or universal DNG raw format. DNG is the open raw format created by Adobe and is readable by most editing programs, allowing the raw file to be opened by programs older than the camera in which it was created. Companies including Pentax and Ricoh use the DNG format in their cameras. When creating a DNG file in Output, you will be offered the option to embed the original file within the DNG. This allows the file to be extracted at a later date if required, but will double its size. Although universal, there are different levels of compatibility for DNG files, with Lightroom currently offering four levels that relate to the version of software with which it will work. The oldest version will give the greatest compatibility, but may not include all possible features, such as lens adjustment and compression. If you must save in an older DNG format, it is advisable to embed the original raw file. For JPEG and TIFF files options for compression and colour space will be made available. For best quality the least compression (none in TIFF or 100 for JPEG quality) is advisable. The colour space depends on the final usage for the file, with Adobe RGB best for print and sRGB for screen display.

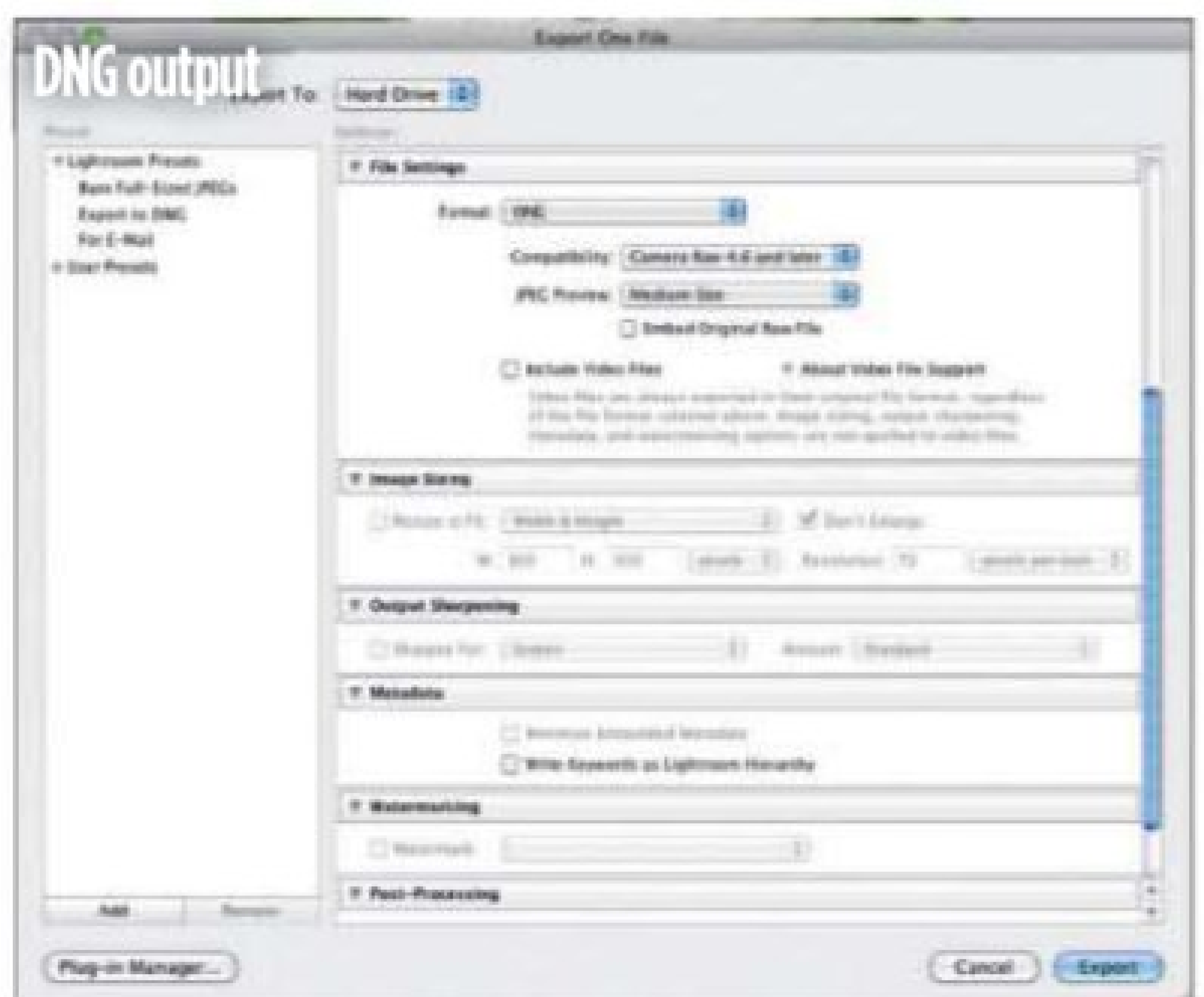


PHOTO BOOKS

THE CREATION of photo books using one of the many online print companies on the market has become a popular method of displaying digital images. Apple Aperture allows the book layout to be designed within the software using the raw files and then the pages can be uploaded directly to one of the online print companies. Although this cannot be done in Lightroom, there are plug-ins that allow images to be automatically uploaded to one of the many photo-book producers. Blurb (www.blurb.com), for example, offers a plug-in to import images either to its online Bookify system or to its more advanced downloadable program, BookSmart. Again this simply removes a step in the process, of exporting your files to JPEG before starting to build your book design.



ARCHIVING AND BACK-UP

THE MOST important part of any image management is ensuring that all files are secure and backed up. Most image download tools, including Lightroom, Aperture and Adobe's photo downloader in Photoshop and Elements, allow a second copy of the images to be saved to a separate drive at time of download. As files are imported into Lightroom or Aperture, they can be referenced from external drives. For browsing purposes, a low-res version of the file is maintained in the program's folder, therefore the drive containing the image doesn't need to be attached until editing is performed or an export is required. This method avoids the need to maintain high-res files on the computer's main drive, which could quickly clog-up the capacity. Archiving in software can be performed manually or with the use of a plug-in. The Lightroom/Aperture index folder should also be backed up regularly as prompted, in case of file errors.



WEB GALLERIES

SHARING images online is the most effective way of allowing other people to view your work. Whether the aim is to create a professional-looking website or simply share a series of pictures with family and friends, an online gallery can be easily created from the confines of your raw-conversion software.

For those not adept with complicated web design, the advantages of producing a gallery in this way means there is no need to resize or compress your files or deal with HTML code. For those familiar with the web gallery creation in Photoshop Elements and CS, Lightroom's system works in a similar way. The files you wish to include in your gallery must be selected in the filmstrip and the Web tab chosen. Lightroom then offers various templates and designs for the layout. Apart from the different looks, these contain Flash-based and non-Flash based HTML gallery designs. Using Flash designs allows slicker designs and clever transitions, although it can limit the ability to be seen by older machines and won't be displayed on iPad or iPhone devices.

A web gallery can also be created straight from raw files in Adobe Bridge

(Photoshop CS) with the output workspace selected. To display a web gallery requires a hosting package with a website address, which can be bought from sites like www.123-reg.com. Alternatively, you can sign up to www.photoshop.com (for free), which provides 2GB of web space and uses the Photoshop.com Publish plug-in to upload your files for sharing.

For users who already have a website, the FTP details can be inputted into Lightroom and the galleries uploaded directly to the site. The subfolder specified will then become the quick link to direct people to that page. For instance, with a subfolder called 'Holiday', the web address will become: www.yourwebsite.com/holiday. While Lightroom can create individual pages with this method, it doesn't offer the ability to create a main page. However, with a little clever adjustment using a word-processing program such as Microsoft Word, a gallery page can be adapted to become an opener.

Web galleries can be created in Lightroom or images uploaded directly to a gallery



CREATING A WEB MENU PAGE USING LIGHTROOM



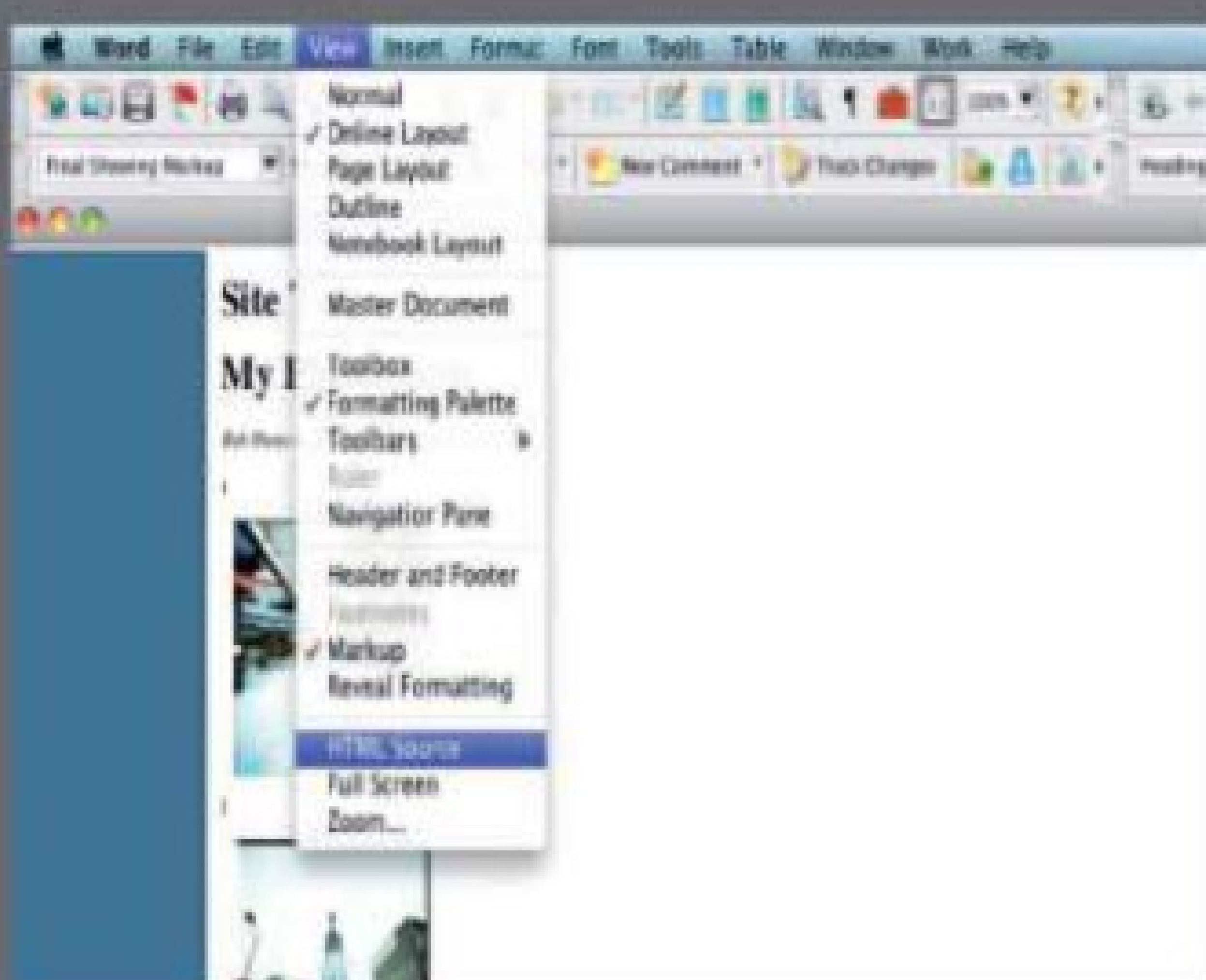
1 For each of the image galleries you have created, pick one image that represents it. Then place all the galleries into one folder or create a collection of them in Lightroom. If possible, rename each with the gallery name to make it easier later. Now select or import that folder and move to the Web tab.



2 Create an HTML-format design with a grid that contains all your images on one page. Multiple pages can be used, but this becomes more complex later. Export the web page to your desktop and save it as a recognisable name, such as Main. Now find the folder and the file named index.html inside it.



3 Open your word processor and drag your index.html file onto the icon or use File>Open and find the file. You may need to change the file type to 'view all file types' to see and open it.



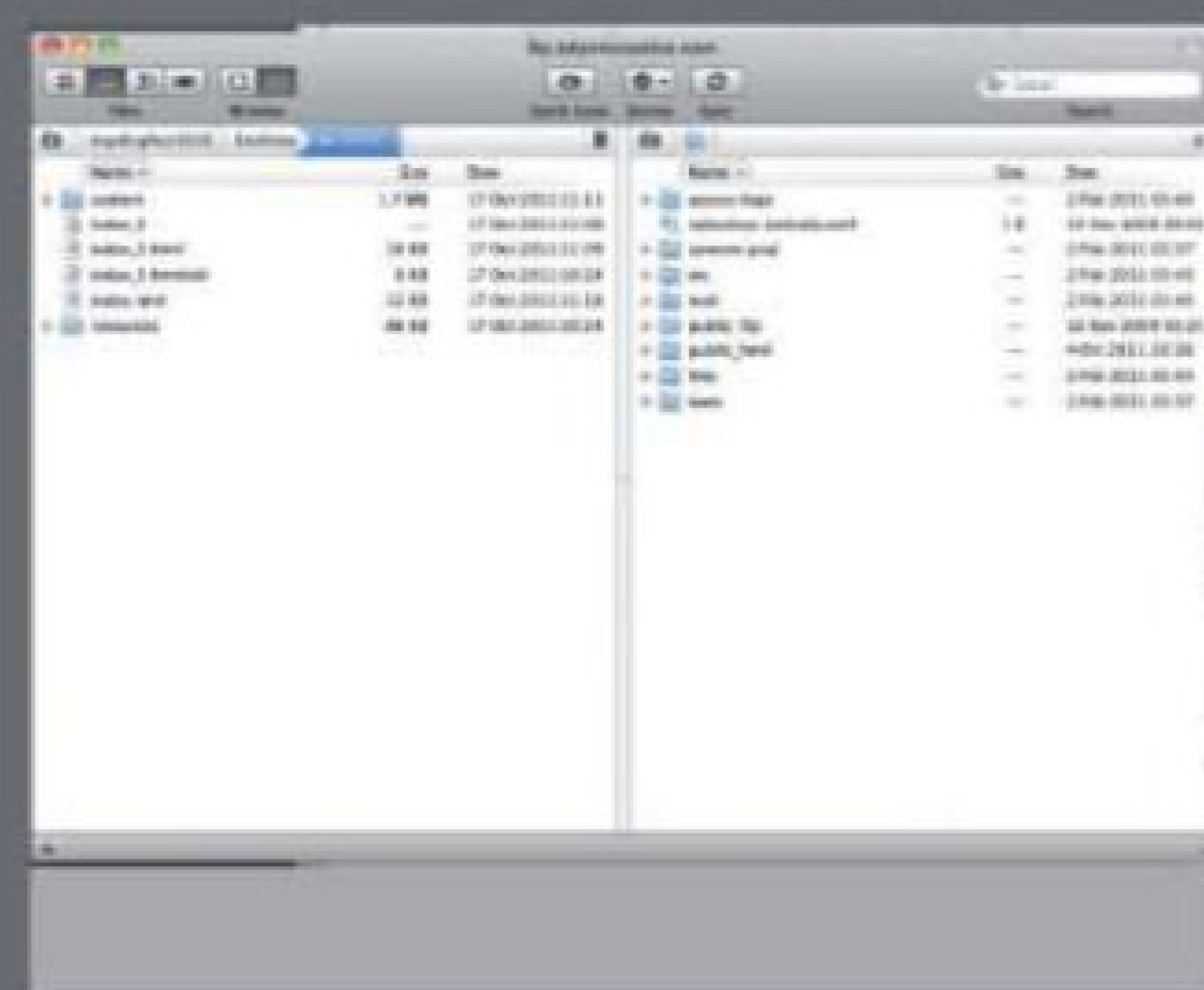
4 Once open, select View>HTML Source from the menu. This code may look scary at first, but simply scroll down to the sixth block of text under where it says <div id="stage"> and find where it says:

```
<div class="thumbnail borderTopLeft"
onmouseover="window.gridOn( this.parentNode,
'ID165988_thumb' );" onmouseout="window.gridOff(
this.parentNode );" onclick="window.location.
href='content/img072_large.html'">
<div class="itemNumber">2</div>
<a href="content/img072_large.html" onclick="return
needThumbImgLink;">
```



5 Replace the content/img072_large.html or your equivalent file name with the web address of the gallery, such as <http://www.yourwebsite.com/holiday> so it reads as follows:

```
<div class="thumbnail borderTopLeft"
onmouseover="window.gridOn( this.parentNode,
'ID165988_thumb' );" onmouseout="window.gridOff(
this.parentNode );" onclick="window.location.
href='http://www.yourwebsite.com/holiday'">
<div class="itemNumber">2</div>
<a href="http://www.yourwebsite.com/holiday"
onclick="return needThumbImgLink;">
```

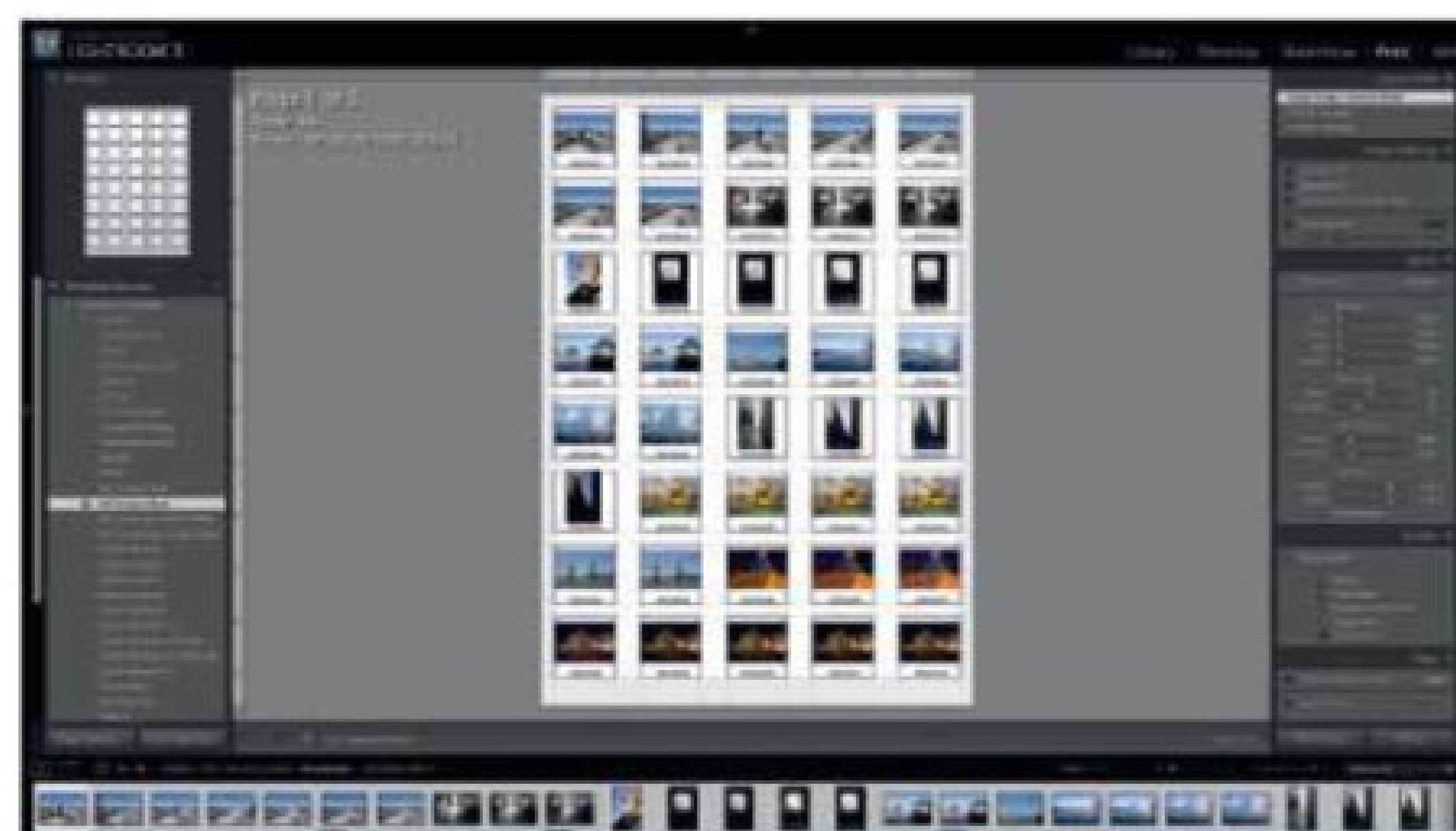


6 Do this for each of the images that relate to each gallery, and once you have finished click Save without exiting the HTML view. The main folder, including the index.html file, resources and contents folder, should now be uploaded to the root directory of your website via an FTP program or your web management tool.

CONTACT SHEETS AND PICTURE PACKAGES

PRINTING is generally the last stage of the photographic process, and being able to perform the task from the same piece of software used to import and edit your images can simplify and speed up matters. The print dialogues in Lightroom and Aperture offer a more visual control than those in most editing software. Lightroom's control is more advanced than that of Photoshop, as it also includes a range of print templates as well as watermarking in the form of text or logos. It can even place a background colour behind the image.

The print-job controls include the print resolution, sharpening and media selection, and also allow the selection of printer-managed or custom profiles to be used. The print dialogues in Lightroom and Aperture can be used to create contact prints of your images quickly, which can then either be printed or saved as a PDF file by printing to your PDF creator in the printer selection palette. The templates can also be used to create packages of prints on one sheet, whether it is multiple versions of one image or different images to fill the A4 or A3 sheet.



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Index to advertisers

| | | |
|--|---|--|
| Alpha Digital Services Ltd51 | Fujifilm (UK) Ltd.....Cover: iv | Mifsud Photographic 78-79, 82 |
| Avenso AG9 | Grays of Westminster..... 16-17, 51 | Mr Cad.....85 |
| Cameraworld..... 76-77 | Harrison Cameras.....83 | Olympus Imaging & Audio Ltd.....Supp: 24 |
| Camtech.....61 | Interfit Photographic Ltd Cover: ii | Park Cameras Ltd..... 71-75, Cover: iii |
| Cash4cameras86 | Intro 2020 LtdSupp; 2 | Premier Ink & Photographic 62-69 |
| Clifton Cameras.....4 | Johnsons Photopia Ltd.....25 | RK Photographic41 |
| Clock Tower Cameras.....86 | Kenro Ltd.....41, 51 | Sigma Imaging (UK) Ltd.....20 |
| Dale Photographic Ltd.....70 | Kood International Ltd.....44 | SRB-Griturn Ltd.....41 |
| European Imaging & Sound Association.....Supp: 23 | London Camera Exchange Group60, Supp: 10 | SRS Ltd.....84 |
| Ffordes Photographic Ltd..... 80-81 | London Camera Exchange (Manchester).....84 | York Cameras (London) Ltd.....86 |
| | | Classified..... 87-89 |



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| LEICA 7 x 42 TRINOV HD BINOCULARS ("UNUSED") | MINT BOXED AS NEW £699.00 |
| Minox 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT | EXC+++CASED £99.00 |
| MINOX 10x25 BR COMPACT BINOCULARS + CASE | MINT £125.00 |
| ZEISS 8 x 30B BINOCULARS | MINT CASED £345.00 |

Voigtlander Screw & Bayonet for Leica M etc

| | |
|---|---------------------------|
| VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FOR SILVER | MINT BOXED AS NEW £295.00 |
| VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER | MINT BOXED AS NEW £295.00 |
| VOIGTLANDER 28mm f11.9 ULTRON ASPHERICAL SILVER MINT BOXED AS NEW | £345.00 |
| VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME | MINT £275.00 |
| VOIGTLANDER 75mm f11.9 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW | £495.00 |
| VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK) | MINT BOXED AS NEW £235.00 |
| VOIGTLANDER 35mm VIEWFINDER BLACK | MINT BOXED AS NEW £129.00 |
| VOIGTLANDER LH1 HOOD FOR 21 25 28mm LENSES | MINT BOXED AS NEW £30.00 |
| VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 | MINT BOXED AS NEW £129.00 |
| VOIGTLANDER SCREW TO M LENS ADAPTOR | MINT BOXED AS NEW £35.00 |
| VOIGTLANDER ANGLE FINDER + 15.21 25mm ADAPTORS | MINT BOXED AS NEW £279.00 |

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|--|--------------------|
| BRONICA ETR5 BODY ONLY | MINT- £75.00 |
| BRONICA ETR5c BODY +120 BACK | EXC++ £95.00 |
| BRONICA 40mm f4.0 ZENZANON WC | MINT- £195.00 |
| BRONICA 40mm f4 PE LENS | MINT BOXED £289.00 |
| BRONICA 100mm f4 MACRO ZENZANON PE | MINT £225.00 |
| BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1 | MINT BOXED £299.00 |

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| BRONICA 150mm f3.5 ZENZANON E MC | MINT BOXED £149.00 |
| BRONICA 150mm f3.5 ZENZANON E MC | MINT £129.00 |
| BRONICA 150mm f4 PE | MINT £125.00 |
| BRONICA 150mm f4 E | MINT- £99.00 |
| BRONICA 250mm f5.6 MC | MINT + HOOD £149.00 |
| BRONICA 500mm f8 ZENZANON | MINT £595.00 |
| BRONICA MOTOR DRIVE EI II | MINT-BOXED £149.00 |
| BRONICA E120 BACK | EXC ++ £30.00 |
| BRONICA ETRS 120 BACK | MINT £69.00 |
| BRONICA ETRS1 120 BACK | MINT £79.00 |
| BRONICA PLAIN PRISM FOR ETRS/ETRS1 | MINT CASED £69.00 |
| BRONICA 90 DEGREE PRISM FINDER | EXC+ £95.00 |
| BRONICA AEI PRISM FINDER | MINT- £89.00 |
| BRONICA SQ-A + 80mm f2.8 PS LENS + WLF + 120 BACK | MINT- £275.00 |
| BRONICA 50mm f3.5 ZENZANON S | EXC+++ £119.00 |
| BRONICA 100mm f4 MACRO ZENZANON PE | MINT £245.00 |
| BRONICA 180mm f3.5 ZENZANON S | MINT- £195.00 |
| BRONICA SQAI 120 BACK | MINT BOXED £99.00 |
| CONTRAF MFB-2 POLAROID BACK FOR CONTRAF 645 | NEW £195.00 |
| FUJI GW 670 MK II C/W 90mm f3.5 LENS | MINT BOXED £675.00 |
| MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER | MINT- £499.00 |
| MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD | MINT £159.00 |
| MAMIYA 85mm f1.4 LENS FOR RZ | MINT- £399.00 |
| MAMIYA 180mm f4.5 SEKOR Z W FOR RZ | MINT- £195.00 |
| MAMIYA 250mm f4.5 LENS FOR RZ | MINT- £195.00 |
| MAMIYA BACKS BELLOWS HOOD POL BACK | IN STOCK PHONE |
| MAMIYA 150mm f3.5 AIF FOR 645 AIF | MINT £299.00 |
| MAMIYA 210mm f4 SEKOR C FOR 645 | MINT CASED £195.00 |
| MAMIYA RZ 67 PRO BACK | MINT- £69.00 |
| MAMIYA RZ 67 PRO II BACK | MINT- £79.00 |
| MAMIYA RZ 67 POLAROID BACK | MINT- £75.00 |
| MAMIYA 120 BACK FOR RZ 67 | MINT £65.00 |
| PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 | MINT- £229.00 |
| PENTAX 55mm f2.8 FOR PENTAX 645 | MINT BOXED £199.00 |
| PENTAX 150mm f3.5 FOR PENTAX 645 | MINT BOXED £199.00 |



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EPSON

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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Digital
PHOTOGRAPHY

Ink Test Winner



| Cartridge Code: | Originals: | Jet Tec Compatibles: | Suitable EPSON Printers: |
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| T007 Black | £22.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 790, 870, 890, 895, 900, 915, 1290 |
| T008 Colour | £18.99 46ml | £4.99 50ml, 3 for £13.99 | Photo 790, 870, 890, 895, 915 |
| T009 Colour | £26.99 66ml | £4.99 70ml, 3 for £13.99 | Photo 900, 1270, 1290 |
| T026 Black | £19.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 810, 830, 830u, 925, 935 |
| T027 Colour | £22.99 46ml | £4.99 50ml, 3 for £13.99 | |
| T036 Black | £9.99 10ml | £3.99 13ml, 3 for £10.99 | C42, C44, C46 |
| T037 Colour | £11.99 25ml | £4.99 31ml, 3 for £13.99 | |
| T040 Black | £39.99 17ml | £3.99 20ml, 3 for £10.99 | C62, CX3200 |
| T041 Colour | £29.99 37ml | £4.99 46ml, 3 for £13.99 | |
| T050 Black | £29.99 15ml | £2.99 16ml, 3 for £7.99 | 440, 460, 660, Photo 700, 750, 1200 |
| T051 Black | £29.99 24ml | £2.99 26ml, 3 for £7.99 | 740, 760, 800, 850, 860, 1160 |
| T052 Colour | £29.99 35ml | £3.99 38ml, 3 for £10.99 | 440, 640, 660, 740, 760, 1160 |
| T053 Colour | £29.99 43ml | £3.99 48ml, 3 for £10.99 | Photo 700, 750 |
| T0341-T0347 Set of 7 | £119.99 set of 7 | Check Website. | Photo 2100 |
| T0341/8, each | £14.99 17ml | Check Website. | |
| T0342/3/4, each | £17.99 17ml | Check Website. | |
| T0345/6/7, each | £17.99 17ml | Check Website. | |
| T0441-T0454 Set of 4 | £42.99 set of 4 | £14.99, 3 sets for £42.99 | C64, C66, C84, C86, CX3600/3650, CX6400, CX6600 |
| T0441 Black | £17.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0452/3/4, each | £9.99 8ml | £3.99 21ml, 3 for £10.99 | |
| T0481-T0486 Set of 6 | £64.99 set of 6 | £19.99, 3 sets for £56.99 | R200, R220, R300, R320, R340 |
| T0481/2/3, each | £14.99 13ml | £3.99 21ml, 3 for £10.99 | RX500, RX600, RX620, RX640 |
| T0484/5/6, each | £14.99 13ml | £3.99 21ml, 3 for £10.99 | |
| T0540-T0549 Set of 8 | £109.99 set of 8 | £35.99, 3 sets for £99.99 | Photo R800, R1800 |
| T0540 Gloss | £8.99 13ml | £3.99 21ml, 3 for £13.99 | |
| T0541/2/3/4, each | £14.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0547/8/9, each | £14.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0551-T0554 Set of 4 | £32.99 set of 4 | £14.99, 3 sets for £42.99 | Photo R240, R245, RX420, RX425, RX520, RX525 |
| T0551 Black | £8.99 8ml | £4.99 21ml, 3 for £10.99 | |
| T0552/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | Photo R2400 |
| T0591-T0599 Set of 8 | £99.99 set of 8 | Check Website. | |
| T0591/2/3, each | £12.99 13ml | Check Website. | |
| T0594/5/6, each | £12.99 13ml | Check Website. | |
| T0597/8/9, each | £12.99 13ml | Check Website. | |
| T0611-T0614 Set of 4 | £32.99 set of 4 | £14.99, 3 sets for £42.99 | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850 |
| T0611 Black | £8.99 8ml | £4.99 21ml, 3 for £13.99 | |
| T0612/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | |
| T0711-T0714 Set of 4 | £32.99 set of 4 | £14.99, 3 sets for £42.99 | S20, S21, SX100/105/110/115/200/205/210/215 |
| T0711 Black | £8.99 7.4ml | £4.99 13ml, 3 for £13.99 | SX400/405/415/515, D78/92/120, B40W, Bx300 |
| T0712/3/4, each | £8.99 5.5ml | £3.99 13ml, 3 for £10.99 | DX4000/4400/5000/6000/7000/7400/8400/9400 |
| T0791-T0796 Set of 6 | £69.99 set of 6 | Check Website. | Photo 1400 |
| T0791/2/3, each | £11.99 10ml | Check Website. | |
| T0794/5/6, each | £11.99 10ml | Check Website. | |
| T0801-T0806 Set of 6 | £49.99 set of 6 | £19.99, 3 sets for £57.99 | Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD |
| T0801/2/3, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | R265/285/360, RX560/585/685 |
| T0804/5/6, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | Photo R1900 |
| T0870-T0879 Set of 8 | £76.99 set of 8 | Check Website. | |
| T0870 Gloss | £7.99 11.4ml | Check Website. | |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. | |
| T0877/8/9, each | £9.99 11.4ml | Check Website. | |
| T0961-T0969 Set of 8 | £78.99 set of 8 | Check Website. | Photo R2880 |
| T0961/2/3/4/5, each | £9.99 11.4ml | Check Website. | |
| T0966/7/8/9, each | £9.99 11.4ml | Check Website. | |
| T1281-T1284 Set of 4 | £26.99 set of 4 | £14.99 set of 4 | S22, SX125/130, SX420W/425W/445W, BX305F |
| T1281 Black | £7.99 5.9ml | £4.99 13ml | |
| T1282/3/4, each | £6.99 3.5ml | £3.99 10ml | |
| T1291-T1294 Set of 4 | £37.99 set of 4 | £16.99 sets of 4 | SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD |
| T1291 Black | £10.99 11.2ml | £5.49 16ml | Photo R3000 |
| T1292/3/4, each | £9.99 7ml | £4.49 13ml | Photo R2000 |
| T1571-9, each NEW | £20.99 25.9ml each or £164.99 set of 8 | | Photo RX700 |
| T1591-9, each NEW | £14.99 17ml each or £109.99 set of 8 | | |
| T5591-6, each | £12.99 13ml each or £64.99 set of 6 | | |

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| | |
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| T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each | £44.99 |
| EPSON Stylus Pro 4000, 4400, 7600, 9600 | |
| T5431/5432/5433/5434/5435/5436/5437/5438 110ml each | £44.99 |
| T5441/5442/5443/5444/5445/5446/5447/5448 220ml each | £69.99 |
| EPSON Stylus Pro 4800, 4880: | |
| T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml | £44.99 |
| T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml | £69.99 |
| EPSON Stylus Pro 7800, 7880, 9800: | |
| T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml | £44.99 |
| T6031/6032/6033/6034/6035/6036/603C/6037/6128/6039 220ml | £69.99 |

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| BCi6 PC/PM/R/G 15ml | £2.99 |
| PGi5 Black 29ml | £4.99 |
| CLi8 B/C/M/Y/PC/PM 15ml | £3.99 |
| PGi520 Black 19ml | £4.99 |
| CLi521 B/C/M/Y/GY 9ml | £3.99 |
| PGi525 Black 19ml | £4.99 |
| CLi526 B/C/M/Y/GY 9ml | £3.99 |
| BCi24 Black 9ml | £1.99 |
| BCi24 Colour 18ml | £2.99 |
| PG37 Black 12ml | £9.99 |
| PG40 Black 28ml | £13.99 |
| PG50 Black 28ml | £12.99 |
| PG510 Black 11.5ml | £13.99 |
| PG512 Black 18ml | £14.99 |
| CL38 Colour 12ml | £12.99 |
| CL41 Colour 16ml | £16.99 |
| CL51 Colour 24ml | £14.99 |
| CL512 Colour 11.5ml | £15.99 |
| CL513 Colour 15ml | £16.99 |

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| BCi6 PC/PM/R/G 13ml | £9.99 |
| PGi5 Black 28ml | £12.99 |
| CLi8 B/C/M/Y 13ml | £11.99 |
| CLi8 PC/PM/R/G 13ml | £11.99 |
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| PGi9 PC/PM/R/G/GY 14ml | £10.99 |
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| CLi521 B/C/M/Y/GY 9ml | £8.99 |
| PGi525 Black 19ml | £9.99 |
| CLi526 B/C/M/Y/GY 9ml | £8.99 |
| PG37 Black 11ml | £12.99 |
| PG40 Black 16ml | £15.99 |
| PG50 Black 22ml | £22.99 |
| PG510 Black 9ml | £11.99 |
| PG512 Black 15ml | £15.99 |
| CL38 Colour 9ml | £16.99 |
| CL41 Colour 12ml | £19.99 |
| CL51 Colour 21ml | £26.99 |
| CL52 Photo 21ml | £19.99 |
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| No.45 Black 45ml | £4.99 |
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| No.57 Colour 24ml | £12.99 |
| No.58 Photo 24ml | £12.99 |
| No.78 Colour 36ml | £9.99 |
| No.88XL B/C/M/Y each | £9.99 |
| No.110 Colour 12ml | £10.99 |
| No.300XL Black 18ml | £14.99 |
| No.300XL Colour 18ml | £16.99 |
| No.336 Black 10ml | £7.99 |
| No.337 Black 21ml | £10.99 |
| No.338 Black 21ml | £10.99 |
| No.339 Black 34ml | £12.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £14.99 |
| No.348 Photo 21ml | £12.99 |
| No.350XL Black 30ml | £14.99 |
| No.351XL Colour 20ml | £16.99 |
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| No.364 Black 10ml | £6.99 |
| No.364 PB/C/M/Y each | £5.99 |

HP Originals

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| No.22 Colour 5ml | £14.99 |
| No.38 All Colours 27ml each | £26.99 |
| No.56 Black 19ml | £16.99 |
| No.57 Colour 17ml | £24.99 |
| No.58 Photo 17ml | £22.99 |
| No.100 Grey 15ml | £22.99 |
| No.110 Colour 5ml | £18.99 |
| No.300 Black 4ml | £10.99 |
| No.300 Colour 4ml | £12.99 |
| No.301 Black 3ml | £9.99 |
| No.301 Colour 3ml | £11.99 |
| No.337 Black 11ml | £17.99 |
| No.338 Black 11ml | £17.99 |
| No.339 Black 21ml | £24.99 |
| No.343 Colour 7ml | £18.99 |
| No.344 Colour 14ml | £26.99 |
| No.350 Black 4.5ml | £11.99 |
| No.351 Colour 3.5ml | £13.99 |
| No.363 Black 6ml | £13.99 |
| No.363 C/M/Y/PC/PM each | £8.99 |
| No.364 Black 6ml | £8.99 |
| No.364 PB/C/M/Y 3ml each | £7.99 |
| No.901 Black 4ml | £11.99 |
| No.901 Colour 9ml | £16.99 |
| No.920XL Black 49ml | £19.99 |
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| No.940XL Black 49ml | £23.99 |
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| No.17 Black | £9.99 |
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| No.27 Colour | £11.99 |
| No.31 Photo | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Black | £11.99 |
| No.35 Colour | £12.99 |

Lexmark Originals

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| No.14 Black | £16.99 |
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| No.17 Black | £13.99 |
| No.23 Black | £14.99 |
| No.24 Colour | £16.99 |
| No.27 Colour | £14.99 |
| No.28 Black | £13.99 |
| No.29 Colour | £14.99 |
| No.32 Black | £15.99 |
| No.33 Colour | £17.99 |
| No.36 Black | £16.99 |
| No.37 Colour | £18.99 |
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| No.44 Black | £18.99 |
| No.100 Black | £12.99 |
| No.100 Cyan / Mag / Yellow | £7.99 |

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| LC900 C/M/Y | £2.99 |
| LC900 Set of 4 | £11.99 |
| LC970 / 1000 Black | £3.99 |
| LC970 / 1000 C/M/Y | £2.99 |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Black | £3.99 |
| LC980 / 1100 C/M/Y | £2.99 |
| LC980 / 1100 Set of 4 | £11.99 |
| LC985 Black | £3.99 |
| LC985 C/M/Y | £2.99 |
| LC985 Set of 4 | £11.99 |

Brother originals also in stock!

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| ESP Black Series 10 Ink | £6.99 |
| ESP Colour Series 10 Ink | £11.99 |
| ESP Black Series 30 Ink | £6.99 |
| ESP Colour Series 30 Ink | £11.99 |
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| Smooth Pearl 290g, A4, 25 | +10 FREE | £12.99 |
| Smooth Pearl 290g, A4, 100 | | £35.99 |
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| USB Pen Drives | | |
| 2GB Transcend | £8.99 | £4.69 |
| 4GB Transcend | £14.99 | £4.99 |
| 8GB Transcend | £19.99 | £8.99 |
| 16GB Transcend | £24.99 | £16.99 |

Lexar

| Compact Flash | | |
|---------------|--------------------|---------------|
| 8GB 60MB/s | £149.45 | £38.99 |
| 8GB 90MB/s | £177.38 | £47.99 |
| 16GB 60MB/s | £294.25 | £68.99 |
| 16GB 90MB/s | £271.30 | £94.99 |
| SD Cards | | |
| 8GB Class 10 | £78.45 | £21.99 |
| 16GB Class 10 | £138.73 | £40.99 |

SanDisk

| Sandisk Ultra 30MB/s | | |
|----------------------|-------------------|---------------|
| 4GB 30MB/s | £21.76 | £14.99 |
| 8GB 30MB/s | £36.12 | £23.99 |
| 16GB 30MB/s | £70.06 | £46.99 |

| Sandisk Extreme 40&60MB/s | | |
|---------------------------|--------------------|----------------|
| 4GB 40MB/s | £36.34 | £21.99 |
| 8GB 60MB/s | £67.02 | £38.99 |
| 16GB 60MB/s | £116.19 | £68.99 |
| 32GB 60MB/s | £208.89 | £134.99 |

| Sandisk Blue C2: 5MB/s | | |
|------------------------|-------------------|---------------|
| 2GB 5MB/s | £8.27 | £4.99 |
| 4GB 5MB/s | £12.41 | £6.49 |
| 8GB 5MB/s | £21.10 | £11.99 |

| Sandisk Ultra C4: 15MB/s | | |
|--------------------------|-------------------|---------------|
| 2GB 15MB/s | £9.57 | £5.99 |
| 4GB 15MB/s | £15.86 | £7.99 |
| 8GB 15MB/s | £27.65 | £14.99 |
| 16GB 15MB/s | £57.22 | £28.99 |

| Sandisk Extreme C10: 30MB/s | | |
|-----------------------------|-------------------|---------------|
| 4GB 30MB/s | £21.35 | £11.99 |
| 8GB 30MB/s | £37.42 | £18.99 |
| 16GB 30MB/s | £52.02 | £37.99 |
| 32GB 30MB/s | £92.02 | £74.99 |

| Sandisk Extreme Pro UHS1: 45MB/s | | |
|----------------------------------|--------------------|---------------|
| 8GB 45MB/s | £54.84 | £27.49 |
| 16GB 45MB/s | £103.58 | £58.99 |

| xD Picture Cards | | |
|------------------|-------------------|---------------|
| 2GB Olympus | £24.99 | £14.99 |

BATTERIES & CHARGERS

| Standard Rechargeables | | |
|--|-------------------|--------------|
| High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4. | | |
| AAA 1000mAh Duracell | £6.99 | |
| AA 2450mAh Duracell | £6.99 | |
| AA 2700mAh GP | £9.99 | |
| AA 2850mAh Ansmann | £13.99 | |
| AA 2900mAh Dalkin | £14.99 | £9.99 |

| ReCyko+ Rechargeables | | |
|--|------------------|--|
| New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries! | | |
| AAA 850mAh equivalent (4) | £5.99 | |
| AA 2050mAh equivalent (4) | £7.99 | |

| Ultimate Lithium | | |
|--|------------------|--------------|
| Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world! | | |
| AAA Ultimate Lithium (4) | £6.99 | |
| AA Ultimate Lithium (4) | £7.99 | £5.99 |

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

| | |
|---------------------------|---------------|
| NB-1L for Canon | £9.99 |
| NB-2L/LH for Canon | £9.99 |
| NB-3L for Canon | £9.99 |
| NB-4L for Canon | £9.99 |
| NB-5L for Canon | £9.99 |
| NB-6L for Canon | £9.99 |
| NB-7L for Canon | £12.99 |
| NB-8L for Canon | £9.99 |
| NB-9L for Canon | £9.99 |
| BP-511 for Canon | £12.99 |
| LP-E5 for Canon | £12.99 |
| LP-E6 for Canon | £29.99 |
| LP-E8 for Canon | £15.99 |
| LP-E10 for Canon | £12.99 |
| NP40 for Fuji | £9.99 |
| NP45 for Fuji | £9.99 |
| NP50 for Fuji | £9.99 |
| NP60 for Fuji | £9.99 |
| NP80 for Fuji | £9.99 |
| NP95 for Fuji | £9.99 |
| NP140 for Fuji | £12.99 |
| NP150 for Fuji | £19.99 |
| NP200 for Minox | £9.99 |
| NP400 for Minox | £12.99 |
| EN-EL1 for Nikon | £9.99 |
| EN-EL2 for Nikon | £9.99 |
| EN-EL3/3A for Nikon | £9.99 |
| EN-EL3E for Nikon | £15.99 |
| EN-EL5 for Nikon | £9.99 |
| EN-EL9 for Nikon | £12.99 |
| EN-EL10 for Nikon | £9.99 |
| EN-EL11 for Nikon | £9.99 |
| EN-EL12 for Nikon | £9.99 |
| EN-EL19 for Nikon | £12.99 |
| LI10B/12B for Olympus | £9.99 |
| LI40B/42B for Olympus | £9.99 |
| LI50B for Olympus | £9.99 |
| BLM-1 for Olympus | £12.99 |
| BLS-1 for Olympus | £12.99 |
| CGA-S005 for Panasonic | £9.99 |
| CGR-S006 for Panasonic | £9.99 |
| CGA-S007 for Panasonic | £9.99 |
| CGA-S008 for Panasonic | £9.99 |
| BCF10E (V3) for Panasonic | £19.99 |
| BCG10E (V3) for Panasonic | £19.99 |
| BLB13 (V3) for Panasonic | £19.99 |
| BMB9 (V2) for Panasonic | £24.99 |
| VGB130 (V2) for Panasonic | £26.99 |
| D-Li8 for Pentax | £9.99 |
| D-Li50 for Pentax | £12.99 |
| SLM-1137D for Samsung | £9.99 |
| SLM-1674 for Samsung | £12.99 |
| BG-1 for Sony | £19.99 |
| NP-FM500H for Sony | £19.99 |
| NP-FH50 for Sony | £19.99 |
| NP-FW50 for Sony | £24.99 |

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

| | |
|----------------------|---------------|
| For Canon 5D MkII: | £99.99 |
| For Canon 7D: | £99.99 |
| For Canon 30/40/50D: | £99.99 |
| For Canon 60D: | £99.99 |
| For Canon 450D: | £69.99 |
| For Canon 500D: | £69.99 |
| For Canon 550D: | £99.99 |
| For Canon 1000D: | £69.99 |
| For Nikon D40/D60: | £39.99 |
| For Nikon D80/D90: | £99.99 |
| For Nikon D300/D700: | £99.99 |
| For Nikon D7000: | £99.99 |

Many more batteries in stock!

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

| | |
|------------------------------|--------------|
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £1.99 |
| 2CR5 Energizer Lithium (1) | £3.99 |
| CRV3 Energizer Lithium (1) | £5.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

| | |
|-------------------|--------------|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

P-Type Holders

| | |
|---------------------|---------------|
| Holder Standard | £5.99 |
| Holder Wide Angle | £9.99 |
| Hood Modular | £9.99 |
| Hood Bellows | £34.99 |
| A to P Type Adapter | £9.99 |

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.



£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

£49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

| | |
|---------------------------|---------------|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-71II Canon 50/1.4 | £9.99 |
| ET-60 Canon 75-300/4-5.8 | £9.99 |
| ET-65B Canon 70-300/4-5.8 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78BII Canon 28-135 IS | £9.99 |
| EW-78D Canon 18-200 IS | £9.99 |
| EW-78E Canon 15-85 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-25 Nikon 24-85, 24-120 | £12.99 |
| HB-37 Nikon 55-200 VR | £7.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-70/3.5-5.6 | £9.99 |
| SH-108 Sony 18-55/3.5-5.6 | £9.99 |

This is just a sample, more in stock!

Screw-Fit Lens Hoods

| | |
|------------------------|---------------|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £9.99 |
| 77mm Shaped Petal Hood | £9.99 |
| 82mm Shaped Petal Hood | £11.99 |
| 46mm Rubber Hood | £3.99 |
| 52mm Rubber Hood | £3.99 |
| 55mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £3.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £4.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

Lens Caps

| | |
|--|-------------------|
| 30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm | £3.99 each |
|--|-------------------|

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

| | |
|----------------------------|--------------|
| Twin Axis Normal Hotshoe | £7.99 |
| Twin Axis Sony Hotshoe | £7.99 |
| Triple Axis Normal Hotshoe | £9.99 |
| Triple Axis Sony Hotshoe | £9.99 |

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

| | |
|--------------------------------|---------------|
| Sensor Loupe 7X with LED | £69.99 |
| ZEEion Anti-static Blower | £37.99 |
| SL788 Arctic Butterfly | £69.99 |
| Sensor Cleaning - WET | |
| Cleaning Solution (7.5ml) | £15.99 |
| Cleaning Swabs (12) | £29.99 |
| EZ Kit (1ml Solution, 4 Swabs) | £14.99 |

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

| | |
|--------------------------|---------------|
| Kenair Master Kit | £15.99 |
| Kenair Spare Aerosol | £9.99 |
| LensPen Original | £9.99 |
| Spudz 6x6 inch | £4.99 |
| Spudz 10x10 inch | £6.99 |
| Kood Hurricane Blower | £3.99 |
| Camlink 5-in-1 Clean Kit | £4.29 |

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

| | |
|----------------|---------------|
| 46mm UV / Haze | £6.99 |
| 52mm UV / Haze | £6.99 |
| 55mm UV / Haze | £7.99 |
| 58mm UV / Haze | £8.99 |
| 62mm UV / Haze | £9.99 |
| 67mm UV / Haze | £10.99 |
| 72mm UV / Haze | £11.99 |
| 77mm UV / Haze | £14.99 |
| 82mm UV / Haze | £17.99 |
| 86mm UV / Haze | £22.99 |

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

| | |
|--------------------------|---------------|
| 46mm Circular Polarizing | £18.99 |
| 52mm Circular Polarizing | £19.99 |
| 55mm Circular Polarizing | £21.99 |
| 58mm Circular Polarizing | £24.99 |
| 62mm Circular Polarizing | £27.99 |
| 67mm Circular Polarizing | £31.99 |
| 72mm Circular Polarizing | £36.99 |
| 77mm Circular Polarizing | £41.99 |
| 82mm Circular Polarizing | £46.99 |
| 86mm Circular Polarizing | £59.99 |

More sizes in stock, from 27 to 86mm!

Skylight Filters



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

| | | |
|--|--|--|
| Retrospective 20 £128 | Sling-O-Matic 20 £126 | Digital Holster 50 V2.0 £66 |
| Airport International V2.0 £258 | Streetwalker £109 | Urban Disguise 50 V2.0 £141 |

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

| | |
|--|--|
| The Hadley Pro £149.99 | The 5 Series £229.99 |
| More Billingham Bags NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packington £224.99 The Classic 550 £474.99 | The 07 Range £229.99 |
| Billingham Accessories Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99 | Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99 |

KATA

| | |
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| Kata 3N1-10 £64.99 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm | Kata 3N1-20 £74.99 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm |
| Kata 3N1-30 £84.99 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm | Kata 3N1-33 £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details. |

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| IMPROVED - Kata DPS Digital Rucksack DR-465i £59.99 DR-466i £64.99 DR-467i £69.99 | |
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| DC Shoulder Bags DC 445 £29.99 DC 437 £32.99 DC 439 £36.99 DC 441 £39.99 DC 443 £42.99 DC 445 £49.99 | DL10 Grip Hoster £21.99 DL12 Grip Hoster £25.99 DL14 Grip Hoster £31.99 DL16 Grip Hoster £49.99 DL18 Grip Hoster £59.99 CS15 Camera Satchel £89.99 CS17 Camera Satchel £99.99 PR420 Press Reporter Bag £109.99 PR460 Press Reporter Bag £149.99 DL210 Bumblebee Backpack £94.99 PL74 FlyBy Rolling Bag £219.99 |
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RAIN COVERS

| | | |
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| OpTech Rainsleeve Standard Flash £5.99 E702 Large £7.99 | Kata Elements Covers E690 Small £36.99 E702 Large £51.99 | Think Tank Hydrophobia 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00 |
|--|---|--|

VANGUARD

| | |
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| Vanguard UP-Rise Messengers UP-Rise 28 Messenger £49.99 UP-Rise 33 Messenger £59.99 UP-Rise 38 Messenger £69.99 | Vanguard Outlawz Pro Zoomsters Outlawz 16Z £49.99 Outlawz 17Z £59.99 |
| Vanguard UP-Rise Range UP-Rise 14Z Zoomster £29.99 UP-Rise 15Z Zoomster £34.99 UP-Rise 34 Slingbag £49.99 UP-Rise 43 Slingbag £59.99 UP-Rise 45 Backpack £69.99 UP-Rise 46 Backpack £84.99 UP-Rise 48 Backpack £94.99 | Vanguard Adaptor Backpacks Adaptor 41 £59.99 Adaptor 46 £69.99 Adaptor 48 £79.99 |

tamrac

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| Expedition Backpack Expedition 4X £89.99 Expedition 5X £104.99 Expedition 6X £119.99 Expedition 7X £149.99 Expedition 8X £169.99 Expedition 9X £189.99 | Velocity Sling Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99 |
| Aero Speed Pack SpeedPack 75 £62.99 SpeedPack 85 £82.99 | Modular Accessory System Water Bottle With Holder £12.99 Lens Case Pro 50 £11.99 Lens Case Pro 100 £12.99 Lens Case Pro 200 £13.99 Flash Case Medium £10.99 Flash Case Large £11.99 Rain Cover Medium £19.99 Rain Cover Large £23.99 MAS Belt Medium £19.99 |

LIGHT METERS

| | |
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| SEKONIC L758DR DigitalMaster £439.99 L398A Deluxe III £134.99 | L208 TwinMaster £74.99 L308S FlashMate £149.99 L358 FlashMaster £219.99 |
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| GOSSEN Gossen DigiSix £119.95 Gossen DigiFlash £139.95 Gossen DigiPro F £169.95 | |
|---|--|

FLASH TRIGGERS

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| Hahnel Combi TF Receiver & Transmitter £49.99 Extra Receivers £34.99 | Yongnuo CTR-301P Receiver & Transmitter £29.99 Extra Receivers £19.99 |
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| | |
|--|--|
| PocketWizard 2x Plus II £284 1x MiniTT1 £699 2x FlexTT5 £499 | |
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FLASH GUNS

Nissin

12 free Energizer batteries with every Nissin Flashgun

| | |
|--|--|
| Nissin Di866 Speedlite £239.99 £199.99 | |
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| Nissin Di622 MkII Speedlite £149.99 £129.99 | |
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| Nissin Di466 Speedlite £92.99 £79.99 | |
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Metz

12 free Energizer batteries with every Metz Flashgun

| | |
|---|--|
| NEW METZ RANGE Metz 24 AF-1 £59.99 Metz 36 AF-5 £79.99 Metz 44 AF-1 £149.99 Metz 50 AF-1 £189.99 Metz 58 AF-2 £299.99 | |
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| Marumi DRF14 Ring Flash £119.99 | |
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| TTL Flash Cord Coiled £24.99 TTL Flash Cord Straight £29.99 | |
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FLASH DIFFUSERS

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| Bounce Flash Diffuser £10.99 | |
| Inverted Dome Pro Flash Diffuser Set £29.99 | |

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| FlashRight £89.99 | ColorRight PRO £104.99 |
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STUDIO ACCESSORIES

| | |
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| Westcott Apollos and Halos Mini Apollo 28" Apollo £59.99 45" Halo £104.99 | Westcott Umbrellas 43" Umbrella Soft Silver £18.99 43" Umbrella White £18.99 43" Umbrella White/Black £21.99 |
|--|--|

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| Lastolite Ezybox Hotshoe 22cm Ezybox Speedlite £44.99 38cm Ezybox Hotshoe £84.99 54cm Ezybox Hotshoe £102.99 54cm Ezybox Hotshoe Kit £174.99 76cm Ezybox Hotshoe £119.99 76cm Ezybox Hotshoe Kit £192.99 | Lastolite Flashgun TiltHeads TiltHead For Single Flashgun £16.99 TiltHead Umbrella Kit £89.99 |
|---|--|

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

Camera Straps

| | |
|---------------|--------|
| RS-4 Classic | £49.99 |
| RS-5 Cargo | £59.99 |
| RS-7 Curve | £49.99 |
| RS-W1 Womens | £49.99 |
| RS-SPORT2 | £59.99 |
| RS-DR2 Double | £99.99 |

3-in-1 Straps & Bags

| | |
|-----------------|--------|
| SnapR-10 Small | £29.99 |
| SnapR-20 Medium | £34.99 |
| SnapR-35 Large | £39.99 |



RS-7 RS-W1 SnapR

SUN SNIPER



Camera Straps

| | |
|--------------------|---------|
| ONE Sling Strap | £39.99 |
| STEEL Sling Strap | £49.99 |
| PRO Steel & Bear | £59.99 |
| DPH Dual Harness | £119.99 |
| TPH Triple Harness | £169.99 |

OP/TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps

| | |
|---------------------|--------|
| Wrist Strap | £11.99 |
| Classic Strap | £16.99 |
| Super Classic | £19.99 |
| Pro 3/8 Strap | £17.99 |
| Pro Loop Strap | £18.99 |
| Utility Sling Strap | £29.99 |

System Connectors

| | |
|-----------------|--------|
| Adapt-its (4) | £4.99 |
| Extensions (2) | £6.99 |
| UniLoop (2) | £6.99 |
| ProLoop (2) | £9.99 |
| LensSupport (2) | £9.99 |
| Sling Adapter | £10.99 |



SPIDER CAMERA HOLSTER

From hip to hand in a flash...



Spider Pro

| | |
|----------------|---------|
| Pro Holster | £89.99 |
| Pro Belt | £29.99 |
| Pro Single Kit | £109.99 |
| Pro Dual Kit | £189.99 |

Spider Black Widow

| | |
|---------------|--------|
| Widow Holster | £39.99 |
| Widow Belt | £19.99 |

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



hahnel
RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.



hahnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



hahnel
RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

Manfrotto

HALF PRICE HEADS!

190XPROB Tripod +
HALF PRICE 496RC2 **£142.48**

190XPROB Tripod +
HALF PRICE 804RC2 **£144.98**

055XPROB Tripod +
HALF PRICE 496RC2 **£157.48**

055XPROB Tripod +
HALF PRICE 804RC2 **£159.98**



FREE
Manfrotto Backpack
with every
804RC2
tripod kit



FREE HEADS!

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

MANFROTTO PRO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm
£114.99



055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
£129.99



190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£229.99

190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£239.99

055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£259.99

055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£269.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod
Aluminium 3-section
Weight: 0.50kg
Load: 5.0kg
Folded: 59cm
Height: 151cm
£29.99

MM294A4 Monopod
Aluminium 4-section
Weight: 0.50kg
Load: 5.0kg
Folded: 49cm
Height: 151cm
£34.99

695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm
£143.99

679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£35.99

680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£47.99

681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
£49.99

MANFROTTO PRO HEADS

492 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
£31.99

234 Tilt Head
Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.99

234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
£26.99

494 RC2 Ball Head
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
£46.99

496 RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
£54.99

498 RC2 Ball Head
with RC2 q/release
Weight: 0.67kg
Load: 8.0kg
£84.99

324RC2 Grip Action Ball Head
with RC2 q/r
Weight: 0.4kg
Load: 3.5kg
£99.99

NEW MH054-Q2 Magnesium Ball Head
with RC2 q/r
Weight: 0.6kg
Load: 10.0kg
£149.99

468MG RC2 Hydrostatic Ball Head
magnesium, with RC2 q/r
Weight: 0.65kg
Load: 10.0kg
£199.99

804 RC2 Pan / Tilt
with RC2 quick release
Weight: 0.79kg
Load: 4.0kg
£59.99

808 RC4 Pan / Tilt
with RC4 quick release
Weight: 1.42kg
Load: 8.0kg
£104.99

410 Geared Head
with RC4 quick release
Weight: 1.22kg
Load: 5.0kg
£149.99

056 3D Head
non quick-release 1/4" thread
Weight: 0.50kg
Load: 3.0kg
£29.99

460MG 3D Head
magnesium, with RC2 q/release
Weight: 0.43kg
Load: 3.0kg
£69.99

This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa

Trek-Tech

TrekPod GO PRO

The most compact TrekPod, collapsing down to just 58cm, yet still extending to 146cm, and weighing just 765g. Supplied with travel case, and a MagMount PRO

| | |
|-----------------|---------|
| T-Pod | £19.99 |
| TrekPod II | £69.99 |
| TrekPod XL | £219.99 |
| MagMount STAR | £29.99 |
| MagMount PRO | £59.99 |
| MagAdapter STAR | £9.99 |

gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weighs just 40g, and suitable for most compact cameras.

| | |
|-------------------------|--------|
| Gorillapod Spare Plates | £5.99 |
| Gorillapod SLR | £29.99 |
| Gorillapod SLR-Zoom | £34.99 |
| Gorillapod FOCUS | £92.99 |
| Gorillapod Ball Head | £39.99 |

VANGUARD

HALF PRICE HEADS!

AltaPRO 263AT Tripod +
HALF PRICE SBH100 **£149.98**

AltaPRO 263AT Tripod +
HALF PRICE GH100 **£164.98**

AltaPRO 283CT Tripod +
HALF PRICE SBH100 **£279.98**

AltaPRO 283CT Tripod +
HALF PRICE GH100 **£294.98**



£50 OFF RRP!

Alta+ 263AP Tripod including PH32 Three Way Head **£99.99**

VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£119.99

AltaPRO 264AT Tripod
Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£129.99

PRO 253CT
Carbon Fibre 3-section legs, MACC column
Weight: 1.66kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£224.99

PRO 254CT
Carbon Fibre 4-section legs, MACC column
Weight: 1.57kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£244.99

PRO 283CT
Carbon Fibre 3-section legs, MACC column
Weight: 1.70kg
Load: 8.0kg
Folded: 64cm
Height: 170cm
£249.99

PRO 284CT
Carbon Fibre 4-section legs, MACC column
Weight: 1.73kg
Load: 8.0kg
Folded: 53cm
Height: 160cm
£269.99

VANGUARD PRO MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.57kg
Load: 8.0kg
Folded: 51.5cm
Height: 158cm
£39.99

AP324 Monopod
Aluminium 4-section legs
Weight: 0.69kg
Load: 10.0kg
Folded: 53.5cm
Height: 167cm
£46.99

CP284 Monopod
Carbon Fibre 4-section legs
Weight: 0.46kg
Load: 8.0kg
Folded: 51.5cm
Height: 158cm
£99.99

VANGUARD PRO HEADS

SBH30 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg
Load: 5.0kg
£39.99

SBH50 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg
Load: 6.0kg
£49.99

SBH100 Ball Head
Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg
Load: 10.0kg
£59.99

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg
Load: 3.0kg
£39.99

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£69.99

GH100 Pistol Grip
New for 2011, award-winning pistol grip ball head.
Weight: 0.75kg
Load: 6.0kg
£89.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.99

C2504 Monopod
Carbon Fibre 4-section
Weight: 0.59kg
Load: 4.0kg
Folded: 47cm
Height: 153cm
£59.99

C2804 Monopod
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
£66.99

C3204 Monopod
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
£74.99

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg
Load: 12.0kg
£22.99

BH08 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg
Load: 12.0kg
£29.99

BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg
Load: 12.0kg
£25.99

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg
Load: 8.0kg
£31.99

BH25 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg
Load: 8.0kg
£37.99

BH28 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg
Load: 8.0kg
£45.99

hahnel

Triad 30 Lite £39.99
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case.
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

Triad 40 Lite £49.99
Including BH40 alloy ball head.
Weight: 1.58kg
Max Load: 5.0kg
Folded: 60cm
Max Height: 153cm

Triad 60 Lite £59.99
Including 3-way fluid damped pan/tilt head.
Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer Magazine
BH30 Ball Head £24.99
BH40 Ball Head £29.99

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E&OE. Prices may be subject to change, but hopefully not!

Release: StoreMags & FantaMag



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Half Price Heads...



**HALF
PRICE
HEAD**

496RC2
BALL HEAD



**HALF
PRICE
HEAD**

496RC2
BALL HEAD



190XPROB: £114.99
496RC2: ~~£54.99~~ £27.49
Deal Price:
£142.48

055XPROB: £129.99
496RC2: ~~£54.99~~ £27.49
Deal Price:
£157.48

...and Free Bags...



804RC2
THREE WAY
HEAD

**HALF
PRICE
HEAD**

**FREE
CAMERA
BAG**

AGILE
SLUNG BAG

190XPROB
ALUMINIUM TRIPOD



804RC2
THREE WAY
HEAD

**HALF
PRICE
HEAD**

**FREE
CAMERA
BAG**

VELOCE
BACKPACK

055XPROB
ALUMINIUM TRIPOD

190XPROB: £114.99
804RC2: ~~£59.99~~ £29.99
Agile I: ~~£59.99~~ FREE*
Deal Price:
£144.98

055XPROB: £129.99
804RC2: ~~£59.99~~ £29.99
Veloce V: ~~£89.99~~ FREE*
Deal Price
£159.98



**FREE
HEAD**

324RC2
GRIP HEAD

FREE* 324RC2 with Manfrotto
Carbon Fibre PRO tripods:
190CXPRO3: £229.99
190CXPRO4: £239.99
055CXPRO3: £259.99
055CXPRO4: £269.99

* FREE Manfrotto Bags and Heads
claimed via redemption form

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Mini TT1 & Flex TT5

The smallest PocketWizard radios ever, the Mini TT1 and Flex TT5 are part of a new generation of PocketWizard radios, providing TTL and power control capabilities with speedlights and select studio lights. Your creativity also extends far beyond X-Sync speeds with HyperSync and FP Sync capabilities.

The Mini TT1 *Transmitter* locks onto the camera's hot shoe, supporting an on-camera flash with its own hot shoe while working with remote PocketWizard units. Remotes can be one or more PocketWizard Flex TT5 *Transceivers* connected to TTL flashes or any PocketWizard Receiver for triggering flash or remote cameras.

Easy to use; just slide in place and begin to shoot. The new PocketWizard ControlTL System interprets the complex TTL data being sent through the camera's hot shoe and digitally transmits it in a reliable radio signal. Change the exposure compensation dial on the camera, and those commands pass seamlessly through the system to your remote flash. Adjust your aperture or ISO and the system automatically corrects for those changes.

**ONLY
£149**



Available
for Canon or
Nikon



**ONLY
£169**

**DEAL 1
£299**

Starter Bundle



1 x
Mini TT1



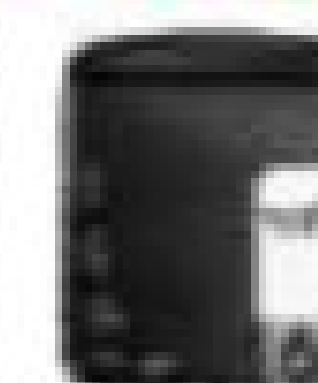
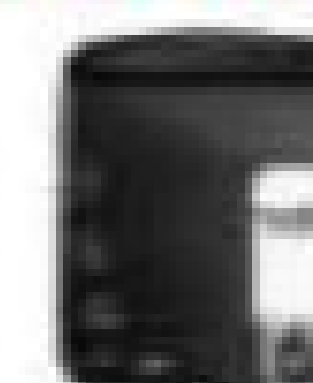
1 x
Flex TT5

**DEAL 2
£469**

Professional Bundle



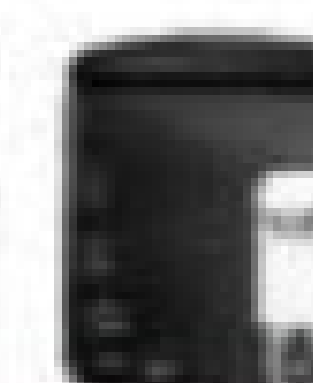
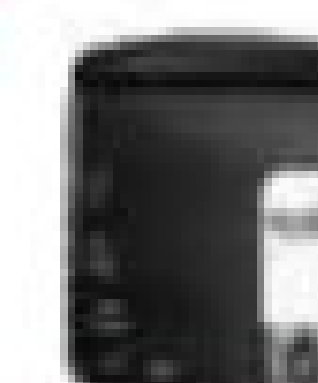
1 x
Mini TT1



2 x
Flex TT5

**DEAL 3
£329**

Expansion Bundle



2 x
Flex TT5

AC3 Zone Controller

Simply add the AC3 ZoneController to your on-camera Mini TT1 Transmitter or Flex TT5 Transceiver and you instantly have three zones of flash control. Whether working in TTL or Manual mode, you now have control over all your flashes directly from the camera's position.

**ONLY
£59**

**10%
OFF**



PocketWizard Cables

10% off the entire range of PocketWizard flash cables, camera cables and motor drive cables. Limited time only.

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An ingenious design! Unlike most photographic umbrellas, the new Westcott 43" collapsible umbrella has a telescopic shaft that collapses down, making the umbrella easier to carry and store. The white satin umbrella can be used as either a shoot-through diffuser, or as a reflecting umbrella by adding the removable black cover.



Umbrella Flash Kit

A superb kit, comprising an 8" Westcott lightstand, 43" Westcott collapsible umbrella, and one of the new Westcott adjustable shoe mounts. All you need for attaching your flashgun and umbrella to the lightstand, and available at Premier Ink & Photographic for 20% below the RRP of £81!

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- Wrist Strap
- Camera Bag

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Camera glides from bag to shooting position.



Wrist strap can be detached and used independently of the sling strap.



Pocket on each side of the bag for phone or accessories.

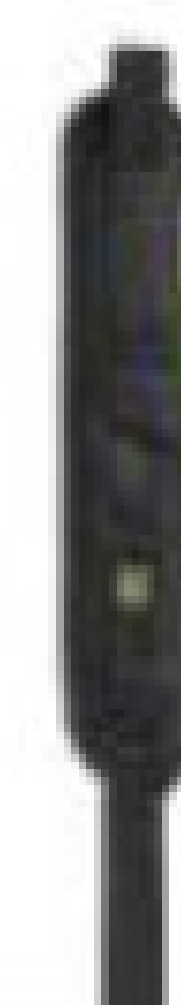


Camera bag can be detached allowing the sling strap to be used independently.

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RS-7



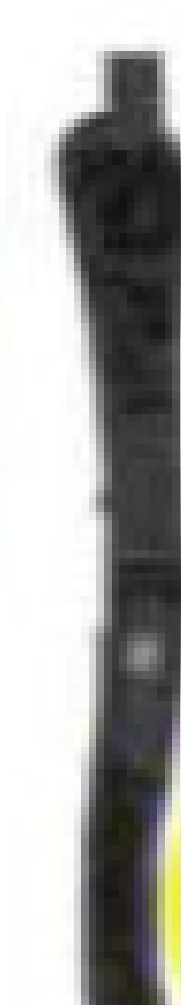
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battery...*



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*...with every
Canon
5D Mk2,
7D, or 60D*

Hahnel Pro battery grip

The new Hahnel Pro battery grips for the Canon 7D, 5D MkII and 60D are designed to blend perfectly with the camera body, providing a professional and economical way of improving camera handling and doubling your power source.

The grips can take either 1 or 2 LP-E6 batteries, or alternatively use 6 AA batteries. Intelligent power management regulates the power output to the camera for maximum efficiency and battery life.

Fitted with a vertical shutter release, Hahnel Pro battery grips make shooting with the camera in a vertical position as comfortable as shooting horizontally. They lower the centre of gravity of the camera, for easier handling of the camera with larger lenses.

It is no surprise to find many professional photographers using battery grips!



**Battery Grips also
available for the
Canon 10D, 20D, 30D,
40D, 50D, 450D,
500D, 550D, 1000D,
Nikon D40, D60, D80,
D90, D200, D300,
D700 & D7000.**

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| EOS 1DX Orders Taken | Order | EOS 1100D+18/55 IS II | £415 | TSE 24mm f3.5L II | £1,629 | 300mm f4L IS | £1,179 |
| 2 Year Warranty -1DSMK3 + 1DMK4 | | EOS 600D Body | £ 535 | 24mm f1.4L II | £1349 | 300mm f2.8L IS II | £5,579 |
| 5D MKII Body | £1,549 | EOS 600D+18/55 IS | £595 | 50mm f1.4 | £299 | 400mm f2.8 L II IS | £8,869 |
| 5D MK II + 24-105mm IS | £2,095 | 10-22 EFS | £642 | 85mm f1.2L II | £1,759 | 400mm f4 DO IS | £5,499 |
| 5D MK II + 17-40mm L | £2,149 | 17-55mm EFS | £769 | 70-200mm f4L | £499 | 500mm f4 L II IS | £8,489 |
| 5D MK II + 24-70mm f2.8L | £2,499 | 17-85mm EFS IS | £369 | 70-200 f4L IS | £929 | 600mm f4 L II IS | 10,999 |
| 5D MK II + 16-35mm f2.8L | £2,699 | 18-200mm EFS IS | £ 429 | 50mm f1.2L | £1,335 | 1.4 X EXTENDER III | £429 |
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Featuring an all-new 1" type (13.2mm x 8.8mm) CMOS sensor resulting in a 2.7x crop factor which Nikon refer to as their "CX" format able to capture 10MP images. The Nikon 1 is capable of shooting at up to 10fps thanks to the new hybrid AF or recording 1080i 60 HD Video at the push of a button.

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| AF-D 14mm f/2.8D | £1,249.99 | AF-S 85mm f/1.4G | £1,264.99 | AF-S DX 18-55mm f/3.5-5.6G II | £127.99 |
| AF-D 16mm f/2.8D Fisheye | £613.99 | AF-S 105mm f/2.8G VR IF-ED | £612.99 | AF-S DX 18-55mm VR (White Box) | £90.00 |
| AF-D 20mm f/2.8 | £469.99 | PC-E 85mm f/2.8D ED Micro | £1,399.99 | AF-S 18-105mm f/3.5-5.6G VR | £185.00 |
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| AF-S 24mm f/1.4G ED Nikkor | £1,607.99 | AF-D 135mm f/2.0D | £989.99 | AF-S 24-70mm f2.8G ED | £1,239.99 |
| PC-E 24mm f/3.5D ED MF | £1,419.99 | AF-D 180mm f2.8 IF ED | £628.99 | AF-D 24-85mm f/2.8-4 | £529.99 |
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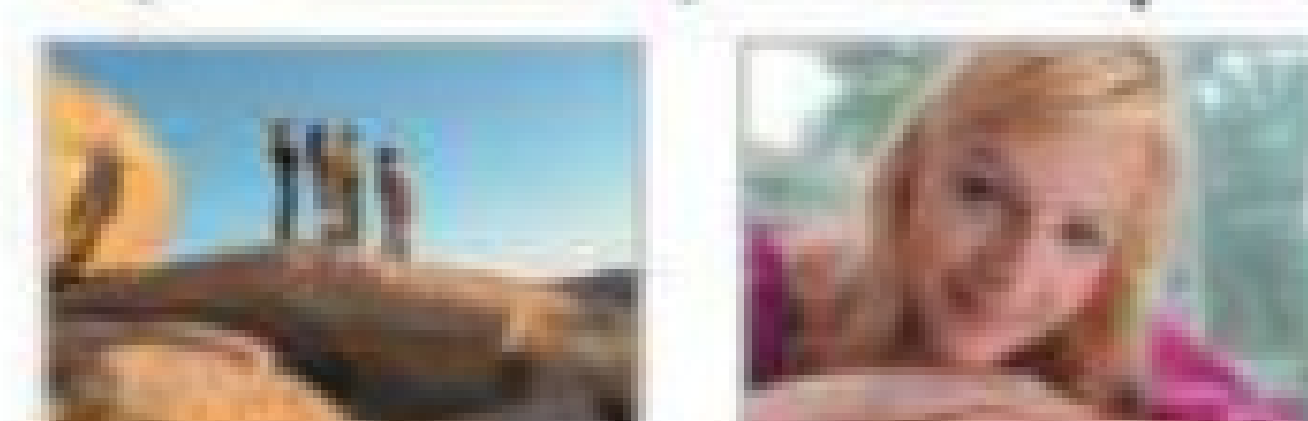
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Panasonic

Panasonic DMC-GF3



| | | | |
|------------|------|-----------|-----|
| Megapixels | 13 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 3.8 |
| Live View | ✓ | Card Type | SD |

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Panasonic DMC-G3



| | | | |
|------------|------|-----------|----|
| Megapixels | 16 | HD Video | ✓ |
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| Megapixels | 16.0 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 5 |
| Live View | ✓ | Card Type | SD |

High speed Live MOS Sensor realizes burst shooting in 16.05-megapixel full resolution at 5 fps with mechanical shutter and even 40 fps in 4-megapixel recording mode. The DMC-GH2 also features fast, accurate Light Speed AF.

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Panasonic GF2 + 14-42mm O.I.S



| | | | |
|------------|------|-----------|-----|
| Megapixels | 12.1 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 3.2 |
| Live View | ✓ | Card Type | SD |

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

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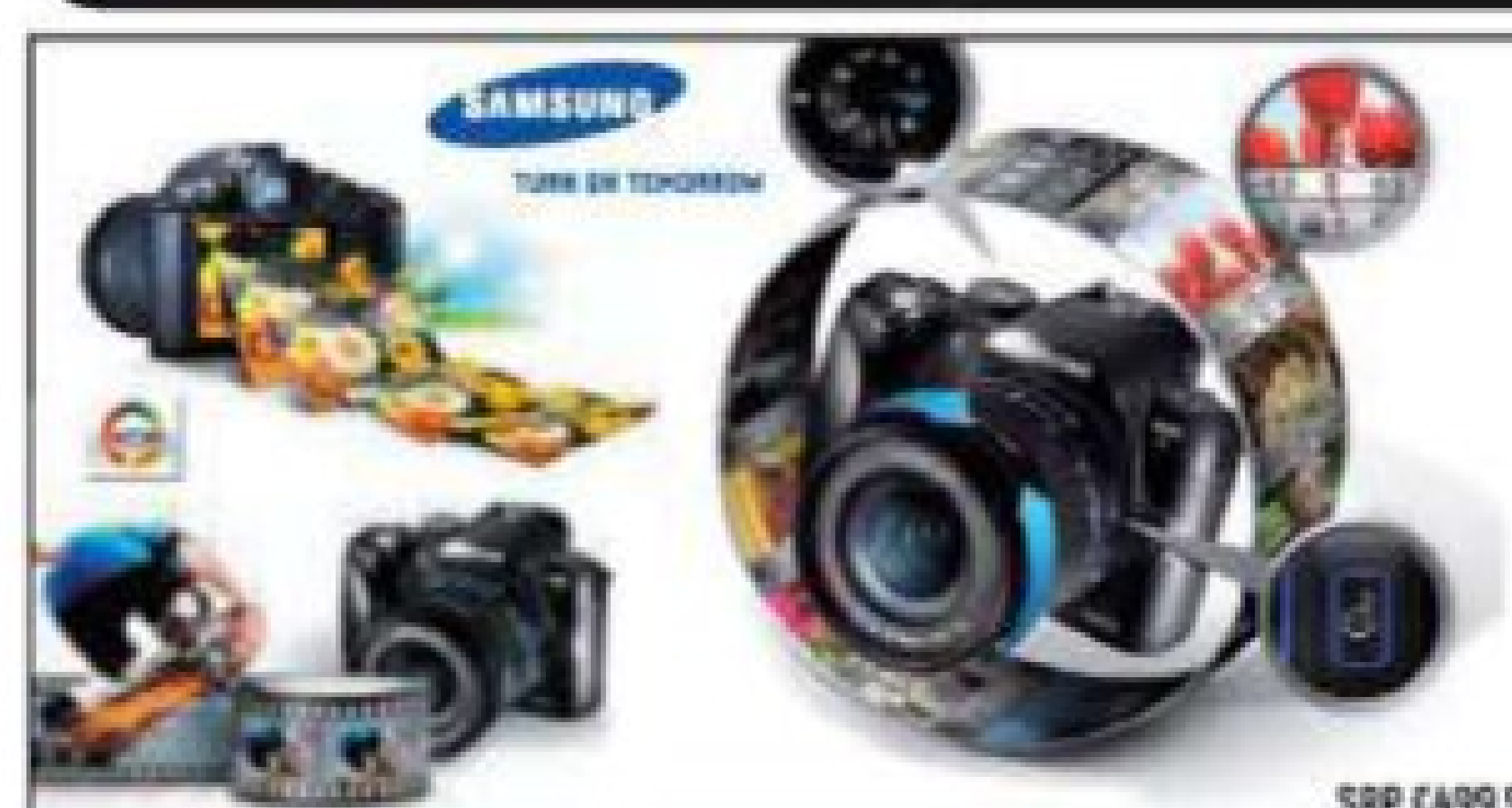
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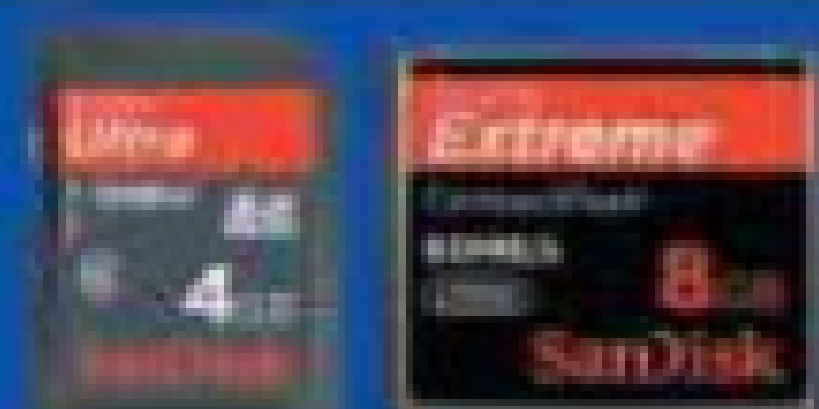
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| Di466 (Four Thirds - Black) | £78.99 | • GN44 (ISO 100, 105mm) | |
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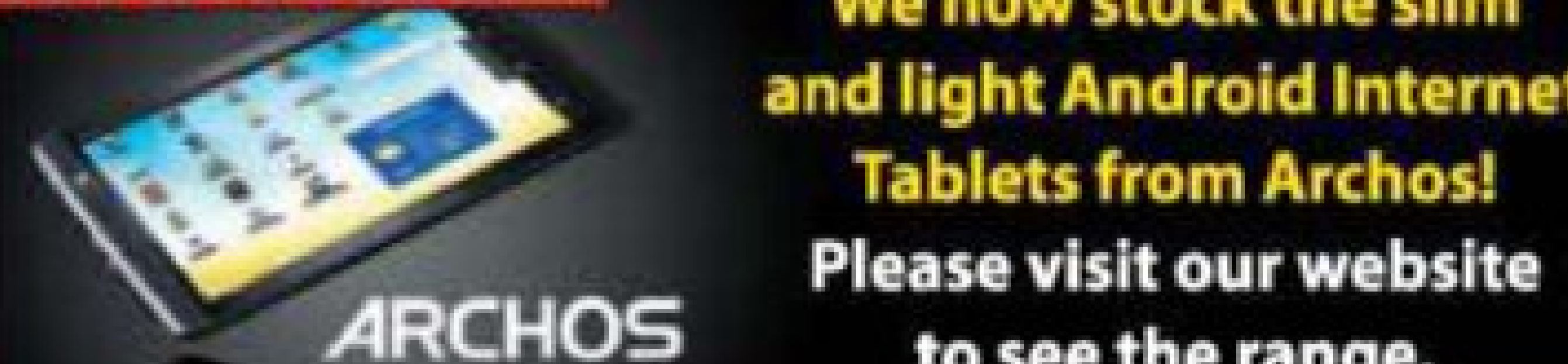
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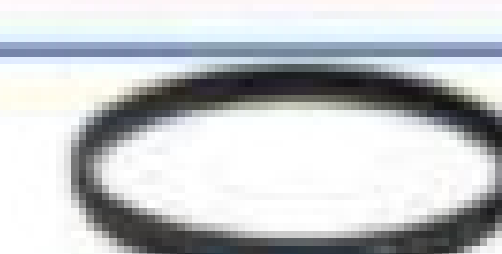
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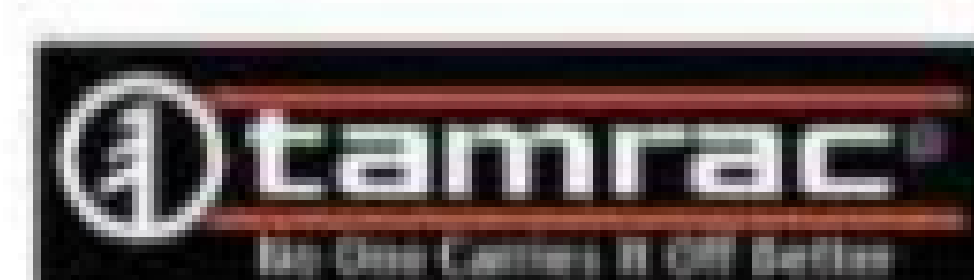
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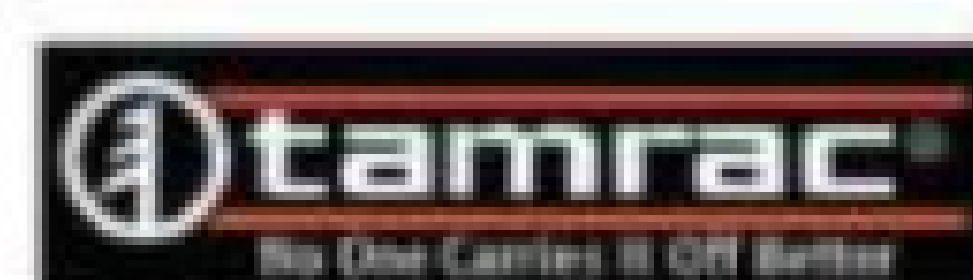
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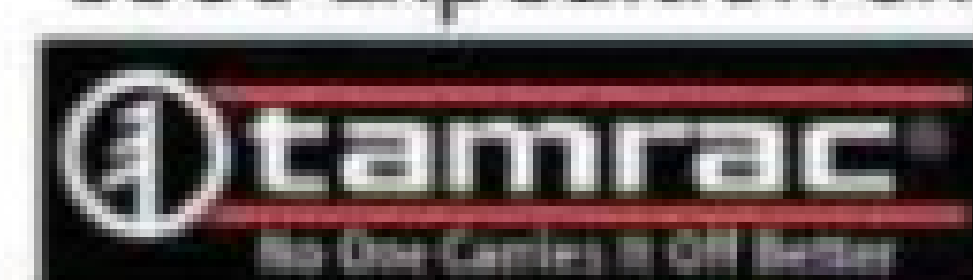
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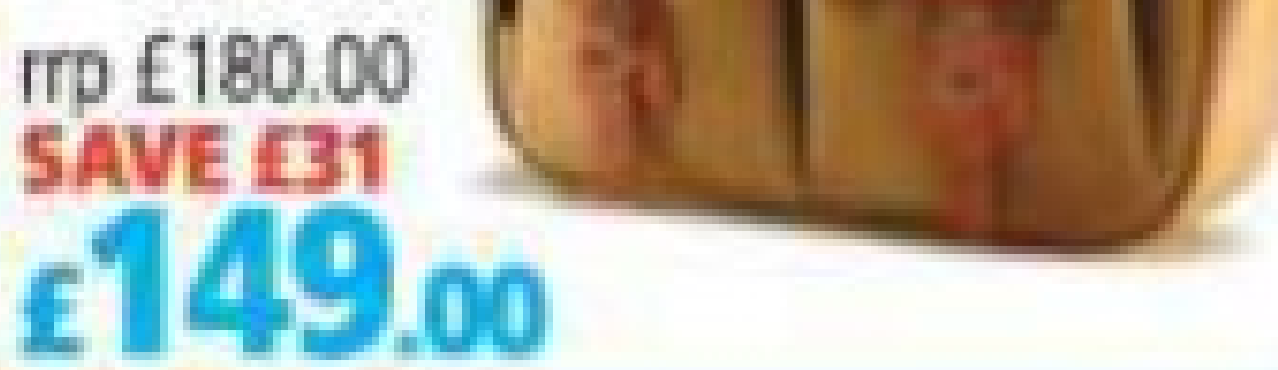
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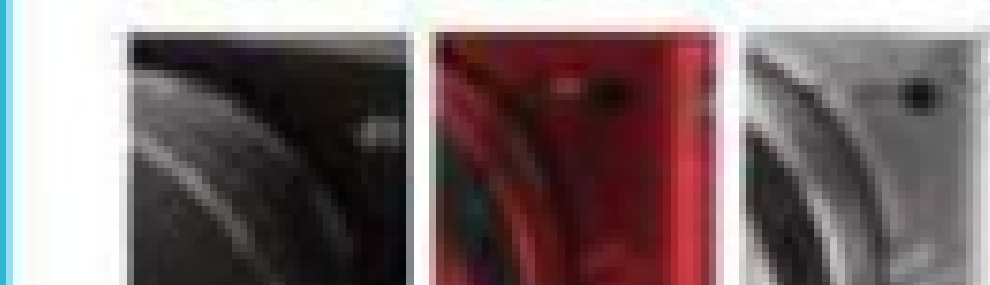
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The U.K.s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

Bronica ETRS/SI

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| ETRSI Complete + AEII Prism | E++ £399 |
| ETRSI Complete | E+ / E++ £279 - £299 |
| 40mm F4 E | As Seen / E+ £79 - £149 |
| 40mm F4 PE | E++ £249 |
| 45-90mm F4.5-6 PE | E++ £449 |
| 50mm F2.8 E | As Seen / Mint- £59 - £129 |
| 50mm F2.8 PE | E++ £189 |
| 75mm F2.8 EII | E+ £79 |
| 100mm F4 PE Macro | E+ / E++ £199 - £249 |
| 105mm F3.5 E | E++ £89 |
| 105mm F4.5 PE Macro | E++ £249 |
| 135mm F4 PE | E++ £249 |
| 150mm F3.5 E | As Seen / Unused £39 - £149 |
| 150mm F3.5 PE | E++ £149 |
| 200mm F4.5 E | As Seen / Unused £79 - £249 |
| 200mm F4.5 PE | E+ / Unused £129 - £279 |
| 200mm F5.6 E | E++ £199 |
| 250mm F5.6 E | As Seen / E++ £79 - £159 |
| 250mm F5.6 PE | E++ £199 |
| 2x Converter E | E++ £75 - £89 |
| 120 E Mag | E+ £25 |
| 120 EII Mag | E++ £49 |
| 135W Mag | E++ £119 - £159 |
| Polaroid Mag E | E+ / E++ £25 - £75 |
| Polaroid Mag EII | Unused £59 |
| Motorwinder EII | E+ £85 |
| Motordrive EII | E++ £99 |
| Speed Grip E | E++ £29 |
| AEII Meter Prism | E+ / E++ £89 - £129 |
| Rotary Finder E | As Seen / E++ £59 - £99 |
| Prism Finder E | Exc / E++ £35 - £75 |
| Extension Tube E14 | E+ / Unused £49 - £89 |
| Extension Tube E28 | E++ £59 - £79 |
| Proshade E | E++ £45 |
| SCA386 Flash Adapter | E++ £35 - £59 |

Bronica GS1

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| GS1 Complete + AE Prism | E+ £449 |
| GS1 Complete | E+ £349 |
| GS1 Body Only | E+ / E++ £129 - £199 |
| 50mm F4.5 PG | E++ £249 |
| 65mm F4 PG | E+ £129 |
| 110mm F4 PG Macro | E+ / E++ £199 - £249 |
| 150mm F4 PG | E++ £139 |
| 200mm F4.5 PG | E++ £199 |
| 250mm F5.6 PG | E++ / Unused £249 - £299 |
| 1.4x Teleconverter G | E++ £125 |
| Polaroid Mag G | E+ / E++ £29 - £89 |
| AE Prism Finder G | E+ / E++ £125 |
| AE Rotary Prism G | E++ £225 |
| Plain Prism Finder G | E++ £59 |

Bronica RF645

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| RF645 + 65mm F4 | E++ £549 |
| 65mm F4 RF | E++ £149 |
| 135mm F4.5 RF | Mint- £749 |
| RF20 Speedlite | E++ £149 |

Bronica S2A/EC/ECLT - Phone

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| SQB Complete | E++ £349 |
| SQA Body Only | E++ £149 |
| 50mm F3.5 PS | E++ / Mint- £199 - £249 |
| 50mm F3.5 S | E+ £129 - £149 |
| 65mm F4 PS | E+ / Unused £99 - £249 |
| 110mm F4 PS Macro | E+ / E++ £199 - £249 |
| 150mm F3.5 S | As Seen / E++ £39 - £99 |
| 150mm F4 PS | As Seen / Mint £89 - £199 |
| 200mm F4.5 PS | Exc £149 |
| 200mm F4.5 S | E+ / E++ £129 |
| 250mm F5.6 PS | E++ £249 |
| 2x Teleconverter S | E+ / E++ £69 - £99 |
| SQA 135N Mag | E++ £59 |
| SQA 220 Mag | Exc / E++ £19 - £59 |
| SQA 220J Mag | E+ / Unused £49 - £75 |
| Polaroid Mag S | E++ £35 - £49 |
| Motordrive SII | E+ / E++ £119 |
| Speed Grip S | E++ £39 |
| AE Prism Finder SII | Mint- £249 |
| AE Prism Finder S | E+ / E++ £99 - £199 |
| 45DS Prism Finder | E+ £95 |
| Prism Finder SII | E++ £89 |
| Prism Finder S | E+ / Unused £49 - £89 |
| Autobellows S | E++ / Unused £149 - £299 |
| Extension Tube S18 | E++ £59 |
| Proshade S | E+ / Unused £29 - £59 |
| SCA386 Flash Adapter | Mint- £35 |

Canon EOS

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| EOS 1V Body Only | E+ / E++ £309 - £379 |
| EOS 1N RS Body Only | E+ £349 |
| EOS 1N + BP-E1 Grip | E++ £189 |
| EOS 1N + E1 Booster | E+ / E++ £199 - £249 |
| EOS 1N Body Only | E+ £129 |
| EOS 1 + E1 Booster | As Seen £139 |
| EOS 1 Body Only | Exc / E++ £79 - £179 |
| EOS 3 Body Only | As Seen / E++ £99 |
| EOS 30 Body Only | E+ / E++ £49 - £79 |
| EOS 30E Body Only | As Seen £39 |
| EOS 33 + 28-90mm | E- £89 - £109 |
| EOS 33 Body Only | E++ £69 - £79 |
| EOS 5 + V610 Grip | E+ / E++ £49 - £69 |
| EOS 5 Body Only | Exc / E++ £49 - £59 |
| EOS 5 QD Body Only | E+ / E++ £59 - £69 |
| EOS 50 + BP50 Grip | E++ £49 |
| EOS 50E + BP50 Grip | E+ £59 - £69 |
| EOS 50E Body Only | E+ / E++ £39 - £59 |
| EOS 300 Body Only | E+ / E++ £20 - £29 |
| EOS 3000 Body Only | E+ / E++ £19 - £25 |
| EOS 3000N Body Only | E++ £25 |
| EOS 3000V Body Only | E++ £29 |
| EOS 300V Body Only | E+ / E++ £35 - £39 |
| EOS 750 + 35-70mm | E+ £39 |

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| EOS 850 + 35-70mm | E+ £39 |
| 14mm F2.8 L USM | E++ £1,000 |
| 15-85mm F3.5-5.6 IS USM | E++ £459 |
| 17-85mm F4.5-5.6 IS USM | E++ £239 |
| 18-55mm F3.5-5.6 IS EFS | Mint- £99 |
| 24mm F3.5 L TSE | E+ / E++ £799 - £839 |
| 24-70mm F2.8 L USM | E++ £799 - £829 |
| 24-105mm F4 L IS USM | E++ / Mint- £659 - £699 |
| 28-135mm F3.5-5.6 IS USM | E+ / E++ £199 - £239 |
| 28-300mm F3.5-5.6 L IS USM | E++ / Mint- £1,599 - £1,699 |
| 35-70mm F3.5-4.5 A | E++ £29 |
| 35-80mm F4.5-5.6 USM | E++ £25 |
| 50mm F1.4 USM | E++ / Mint- £229 - £239 |
| 50mm F1.8 EF Mk1 | E++ £149 |
| 50mm F2.5 EF Macro | Mint- £179 |
| 55-250mm F4.5-5.6 IS USM | E++ / Mint- £149 |
| 60mm F2.8 EFS Macro | Mint- £279 |
| 70-300mm F4.5-5.6 DO IS USM | E+ / E++ £629 - £699 |
| 75-300mm F4.5-5.6 EF | E+ £79 |
| 75-300mm F4.5-5.6 USM III | E+ £99 |
| 80-200mm F4.5-5.6 EF | E+ £49 |
| 90mm F2.8 TSE Shift | E++ £799 |
| 100mm F2.8 USM Macro | E++ £329 |
| 180mm F3.5 L Macro USM | E++ £899 |
| 200mm F1.8 L USM | Exc £1,699 |
| 200mm F2.0 L IS USM | Mint- £3,999 |
| 300mm F2.8 L USM | E++ £2,099 |
| 300mm F4 L IS USM | Mint- £899 - £949 |
| 400mm F4 DO IS USM | E+ £3,999 |
| 400mm F5.6 L USM | Mint- £949 |
| Centon 500mm F8 Reflex | E++ £59 |
| Samyang 500mm F6.3 Reflex | E++ £129 |
| Sigma 12-24mm F4.5-5.6 EX DG HSM | Mint- £389 |
| Sigma 18-35mm F3.5-4.5 AF | Unused £79 |
| Sigma 18-50mm F2.8 EX DC Macro | Mint- £239 |
| Sigma 18-200mm F3.5-6.3 DC OS | E++ £199 |
| Sigma 20mm F1.8 EX DG | Mint- £299 - £319 |
| Sigma 28-70mm F2.8 AF | E++ / Unused £99 - £109 |
| Sigma 30mm F1.4 EX DC HSM | Mint- £269 |
| Sigma 50-150mm F2.8 Apo HSM II | Mint- £399 |
| Sigma 50-150mm F2.8 EX DC | E++ £299 |
| Sigma 50-500mm F4-6.3 Apo DG HSM | E+ £499 - £549 |

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| Sigma 55-200mm F4-5.6 DC | Unused £69 |
| Sigma 70-210mm F2.8 Apo | E+ / E++ £299 |
| Sigma 70-210mm F3.5-4.5 Apo | Unused £89 |
| Sigma 70-210mm F4-5.6 | E+ £29 |
| Sigma 70-210mm F4-5.6 Apo AF | E++ £69 |
| Sigma 70-210mm F4-5.6 UC AF | E+ £29 |
| Sigma 70-300mm F4-5.6 APO Macro | Unknown £109 |
| Sigma 70-300mm F4-5.6 APO Macro Super | E++ £119 |
| Sigma 75-300mm F4.5-5.6 Apo AF | E+ £69 |
| Sigma 80-400mm F4.5-5.6 Apo DG OS | E++ £449 |
| Sigma 100-300mm F4 EX APO DG | E++ £599 |
| Sigma 150-500mm F5-6.3 APO DG OS HSM | E+ £649 |
| Sigma 180mm F5.6 Apo Macro | Unused £129 |
| Sigma 300mm F4 Apo | E++ / Unused £199 - £259 |
| Sigma 400mm F5.6 AF | As Seen / E++ £99 |
| Sigma 400mm F5.6 Apo AF | E++ £349 |
| Sigma 500mm F4.5 APO EX DG HSM | E++ £2,399 |
| Tamron28-300mm F3.5-6.3 XR Di | E++ £159 |
| Tamron28-300mm F3.5-6.3 XR Di VC | Mint- £349 |
| Tamron 80-210mm F4.5-5.6 AF | E++ £39 |
| Tokina 16-50mm F2.8 ATX Pro DX | Mint- £499 |
| Tokina 28-70mm F2.8-2.8 ATX Pro | E++ £199 |
| Zeiss 25mm F2.8 Distagon ZS | E++ £549 |
| Zeiss 50mm F1.4 ZE | Mint- £429 |

Canon Manual

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| F1NAE Black Body Only | Exc / E+ £199 - £299 |
| F1 Black Body Only | E+ £179 |
| T90 Body Only | As Seen / E+ £69 - £89 |
| T70 Body Only | E+ £39 |
| A1 Black Body Only | Exc / E+ £59 - £79 |
| AV1 Black Body Only | E+ £49 |
| AV1 Chrome + 50mm F1.8 | E++ £49 |
| AV1 Chrome Body Only | E+ / E++ £39 - £49 |
| EX Auto + 50mm F1.8 | As Seen £59 |
| EX Auto + 50mm F1.8 EX | E+ £39 |
| FT QL Chrome + 50mm F1.8 | E+ £59 |
| FTB QL Chrome + 50mm F1.8 | E+ £69 |
| 24-35mm F3.5 FD L | E++ £399 |
| 24-35mm F3.5 L B/Lock | E++ £349 |
| 28mm F2.8 B/Lock | E+ / E++ £25 - £29 |
| 28mm F2.8 FD | As Seen / E++ £20 - £39 |
| 28-55mm F3.5-4.5 FD | E+ £49 |
| 35mm F3.5 B/Lock | E+ £29 |
| 35-70mm F3.5-4.5 FD | E+ / E++ £25 - £35 |
| 35-70mm F4 FD | E- £20 - £25 |
| 50mm F3.5 FD Macro + Tube | E++ £89 - £99 |
| 50mm F3.5 FL Macro + Tube | E++ £85 |
| 70-150mm F4.5 FD | E+ £29 |
| 70-210mm F4 FD | As Seen / E++ £29 - £79 |
| 75-200mm F4.5 FD | Exc / E++ £29 - £49 |
| 80-200mm F4 B/Lock | E+ £69 |
| 80-200mm F4 FD | E+ £89 |
| 100mm F2.8 B/Lock | E+ £75 |
| 100mm F4 FD Macro | E+ £169 |
| 100mm F4 FD Macro + Tube | E+ / E++ £149 - £179 |
| 100-200mm F5.6 B/Lock | E+ / E++ £35 - £45 |
| 100-200mm F5.6 FD | E+ £29 |
| 100-200mm F5.6 FL | E+ £49 |
| 100-300mm F5.6 FD | E+ / E++ £79 |
| 135mm F3.5 FD | E++ £49 |
| 300mm F2.8 FD L | Exc £850 |
| 300mm F4 FD | E+ £149 |
| 300mm F5.6 B/Lock | E+ £65 |
| 300mm F5.6 FD | E+ £59 - £79 |
| 400mm F4.5 B/Lock | E+ £299 |
| 500mm F4.5 FD L | E+ £699 |
| U.S. Marine 400mm F4.5 B/Lock | E++ £399 |
| 1.4x Extender | E+ £59 |
| 2x Extender | E+ / E++ £45 |
| 2.8x Extender | E+ / E++ £35 - £59 |

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| 300mm F4 MM | E+ / E++ £299 - £349 |
| Schneider 28mm F2.8 PC | E++ £599 |
| TLA20 Flash | E+ / E++ £29 - £39 |
| TLA280 Flash | E++ / Mint- £79 - £99 |
| TLA30 Flash | As Seen / E++ £20 - £39 |
| TLA360 Flash | E++ £179 - £199 |
| TLA480 Flash | E++ £199 |

Digital SLR Cameras

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| Canon EOS 1DS MKII Body Only | E++ £1,599 |
| Canon EOS 1DS Body Only | E++ £649 - £749 |
| Canon EOS 1D MKIII Body Only | As Seen / E++ £599 - £949 |
| Canon EOS 1D Body Only | E+ / E++ £399 |
| Canon EOS 7D Body Only | E++ £999 |
| Canon EOS 5D Body Only | E++ £699 - £729 |
| Canon EOS 300 + BG-E2N Grip | E++ £299 |
| Canon EOS 200 + BG-E2 Grip | E++ £249 |
| Canon EOS 20D Body Only | E+ / E++ £179 - £219 |
| Canon EOS 10D InfraRed Body Only | E++ £249 |
| Canon EOS 1000D + 18-55mm | E++ £279 |
| Canon EOS 550D Body Only | Mint- £399 |
| Canon EOS 4000 + 18-55MM | E++ £249 |
| Canon EOS 3500 + 18-55mm + BG-E3 Grip | E+ £249 |
| Canon EOS 350D + BG-E3 Grip | E+ £219 |
| Canon EOS 350D Body Only | E+ / E++ £179 |
| Canon EOS 3000 + BG-E1 Grip | E+ £169 |
| Canon EOS 300D Body Only | E++ £139 |
| Canon Powershot G9 | E+ £239 |
| Fuji S5 Pro Body Only | Mint- £549 |
| Fuji S3 Pro Body Only (I/Red) | E++ £399 |
| Kodak DCS 520 Body Only | As Seen £349 |
| Leica Digital Modular R | E++ £2,250 - £2,450 |
| Nikon D2H Body Only | As Seen £299 |
| Nikon D1X Body Only | Exc / E+ £299 - £349 |
| Nikon D300 Body Only | E++ £699 - £729 |
| Nikon D200 Body Only | E++ £379 - £399 |
| Nikon D100 + MB-D100 Grip | E++ £199 |
| Nikon D70S Body Only | E+ £159 |
| Nikon D70 Body Only | E++ £249 |
| Olympus E1 + HLD-2 Battery Grip | E++ £249 |
| Olympus E1 Body Only | E+ £179 |

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| Angle Finder B | E++ £45 |
| Angle Finder C | Mint- £95 |
| Eye Level Finder F | Exc £29 |
| Speed Finder F | As Seen £65 |
| FL Bellows | E++ £99 |
| MA Drive Set | As Seen / E+ £29 - £49 |
| Winder A | E+ / E++ £5 - £29 |
| 177A Speedlite | E+ / E++ £9 - £15 |
| 244T Speedlite | E+ / E++ £15 |
| 300TL Speedlite | E+ / E++ £35 - £49 |
| 533G Speedlite | E+ £109 |
| ML3 Macrolite | E+ / Mint- £59 - £139 |

Contax 645 Series

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| 35mm F3.5 Distagon | E++ £1,199 |
| 45mm F2.8 Distagon | E++ £699 |
| 45-90mm F4.5 Vario | E+ £1,599 |
| 120mm F4 Apo Macro | E+ / E++ £1,099 - £1,199 |
| 140mm F2.8 Sonnar | E++ / Unused £599 - £649 |
| 210mm F4 Sonnar | E++ / Mint- £649 - £699 |
| GB73 Hood | E+ £49 |
| GB74 Hood (210mm) | E++ £45 - £59 |
| MFB-2 Polaroid Mag | E+ £99 |
| MSB1 Flash Bracket | Mint- £179 |

Contax G Series

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| G2 Black Outfit | E+ £1,250 |
| 21mm F2.8 G + Finder | E++ / Mint- £499 - £549 |
| 28mm F2.8 G | E++ £269 |
| 30mm F2.8 G | E++ / Mint- £129 - £169 |
| TLA140 Flash | E+ / Mint- £39 - £59 |
| TLA200 Flash | E+ / E++ £79 - £119 |

Contax SLR Series

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| N1 + 24-85mm | E++ £499 |
| N1 Body Only | E++ £249 |
| NX + 28-80mm | E++ / Unused £249 - £499 |
| AX Body Only | Exc / E++ £179 - £299 |
| RTS3 Body Only | E+ £399 |
| RX Body Only | As Seen / E++ £149 - £229 |
| S2 Body Only | E++ / Mint- £450 - £499 |
| ST Body Only | E++ £299 |
| RTS + Winder | E+ £149 |
| RTS Body Only | E+ £125 |
| Aria Body Only | E+ / E++ £169 - £199 |
| 167MT Body Only | E+ / E++ £85 - £99 |
| 159MM Body + W7 Winder | E++ £119 |
| 137MA Body Only | E+ £79 |
| Preview Body Only | E+ / E++ £99 - £249 |
| 18mm F4 MM | E+ £449 |
| 21mm F2.8 MM | Mint- £1,349 |
| 24-85mm F3.5-4.5 AF | Mint- £349 |
| 25mm F2.8 MM | E++ £349 - £399 |
| 28mm F2.0 MM | E++ £649 |
| 28mm F2.8 MM | E+ / E++ £199 - £229 |
| 28-70mm F3.5-4.5 MM | E+ / Mint- £199 - £279 |
| 28-80mm F3.5-5.6 AF | New £399 |
| 35mm F2.8 MM | Mint- £225 |
| 35-135mm F3.3-4.5 MM | E++ £599 |
| 45mm F2.8 AE | E++ £225 |
| 50mm F1.4 AF | E++ £499 |
| 50MM F1.4 MM | E++ £239 |
| 60mm F2.8 AE Macro | E+ / Mint- £439 - £499 |
| 70-300mm F4.5-5.6 AF | E++ / Unused £449 - £799 |
| 75-300mm F4.5-5.6 | Unused £59 |
| 80-200mm F4 MM | E+ / Mint- £279 - £339 |
| 135mm F2 (60 Year Edition) | Unused £249 |
| 135mm F2.8 AE | E+ £129 - £149 |
| 135mm F2.8 MM | E+ £199 |
| 180mm F2.8 MM | E+ / E++ £249 - £449 |
| 200mm F2 MM | Mint- £3,249 |
| 200mm F3.5 AE | E++ £169 |
| 300mm F4 MM | E+ / E++ £299 - £349 |
| Schneider 28mm F2.8 PC | E++ £599 |
| TLA20 Flash | E+ / E++ £29 - £39 |
| TLA280 Flash | E++ / Mint- £79 - £99 |
| TLA30 Flash | As Seen / E++ £20 - £39 |
| TLA360 Flash | E++ £179 - £199 |
| TLA480 Flash | E++ £199 |

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| Olympus E30 Body Only | E++ £449 |
| Panasonic L1 + 14-50mm | E++ / Mint- £599 |
| Pentax *ist D + D-B61 Grip | Mint- £169 |
| Pentax *ist DS + 18-55mm | E++ £189 |
| Samsung GX1L Body Only | E++ £129 |
| Sony A700 Body Only | E++ £429 |
| Sony A55 + 18-55mm | E++ £399 |

Flash & Lighting - Please Phone Fuji - Please Phone

Large Format/Panoramic

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| Arca F-Line Monorail 6x9 + Accs | E+ £1,199 |
| Arca Pro3 Monorail | E+ £299 |
| Cambo SC 5x4 Monorail | Exc £159 |
| Fotoman 45PS + 75mm F6.8 | E++ £999 |
| Horsemann 450LE Monorail | E+ / E++ £299 |
| Horsemann 970 + 105mm F3.5 PS | E+ £499 |
| Horsemann 970 + 90mm F5.6 + RFH | E+ £499 |
| Linhof 10x8 Master GTL | E++ £1,250 |
| Linhof Technika 70 Outfit | E+ £449 |
| Linhof Technika III + 105mm | E+ £449 |
| Rollei XAct2 Monorail | E++ £1,250 |
| Sinar F1 Monorail | E+ / E++ £199 - £249 |
| Sinar P Monorail + Accs | E+ £849 |
| Sinar P2 Monorail | E+ / E++ £849 - £949 |
| Toyo 45C Monorail | E+ £249 |
| Toyo 45E Monorail | Unused £499 |
| Zone VI Wooden Field Camera + Tripod | E++ £750 |
| 28mm F2.8 MC Digitar | Mint £950 |
| 58mm F5.6 Super Angulon XL | E++ £749 |
| 65mm F8 Super Angulon | E+ £199 |
| 75mm F4.5 Grandagon N | E++ £549 - £599 |
| 75mm F5.6 Super Angulon | E++ £399 |
| 90mm F6.8 Angulon | E+ / E++ £199 - £249 |
| 90mm F8 Super Angulon | E+ £249 |
| 120mm F5.6 Sironar N | E++ £349 |
| 135mm F5.6 Apo Symmar | E++ £349 |
| 135mm F5.6 Nikkor W | E++ £349 |
| 150MM F5.6 Sironar S | E+ £149 |
| 150mm F5.6 Sironar N | E++ £299 |
| 150mm F5.6 Symmar S | E+ £195 |
| 150mm F5.6 Xenar | E+ £249 |
| 150mm F9 G-Claron | E++ £249 |
| 180mm F5.6 Symmar S | E+ £199 |
| 210mm F5.6 Apo Symmar | E+ / E++ £379 - £ |



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

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| 17-55mm F2.8 G AFS DX IFED | E+ / Mint- £599 - £699 |
| 18-70mm F3.5-4.5 G AFS ED DX | E++ £139 - £149 |
| 18-105mm F3.5-4.5 G AFS ED DX VR | Unused £159 |
| 18-135mm F3.5-5.6 G AFS DX | E++ £149 |
| 24-50mm F3.3-4.5 AFN | E++ £109 |
| 24-85mm F2.8-4 AFD | E++ £299 |
| 24-120mm F3.5-5.6 ED AFD | As Seen / E+ £79 - £129 |
| 24-120mm F3.5-5.6 G AFS ED VR | E+ / E++ £249 |
| 28-100mm F3.5-5.6 AFG | E++ £49 |
| 28-105mm F3.5-4.5 AFD | E++ £149 - £159 |
| 28-200mm F3.5-5.6 AFD | Exc £99 |
| 35-70mm F2.8 AFD | E+ £299 |
| 70-300mm F4-5.6 AFG | E+ / E++ £59 - £75 |
| 70-300mm F4-5.6 ED AFD | E++ £149 - £159 |
| 70-300mm F4.5-5.6 G AFS VR | E++ £319 |
| 75-300mm F4.5-5.6 AFN | E+ £89 |
| 80-200mm F2.8 ED AFD | E+ / Mint- £399 - £699 |
| 80-200mm F4.5-5.6 AFD | E+ £49 |
| 80-400mm F4.5-5.6 AFD VR | E+ / E++ £749 - £899 |
| 85mm F1.8 AFD | E++ £239 |
| 180mm F2.8 ED AF | E++ £299 |
| 200mm F2 G AFS VR | Mint- £2,749 |
| Sigma 12-24mm F4.5-5.6 EX DG HSM | E++ £399 |
| Sigma 15mm F2.8 EX Fisheye | E++ £359 |
| Sigma 15-30mm F3.5-4.5 EX DG | E+ £189 |
| Sigma 17-35mm F2.8-4 DG HSM | E++ £149 |
| Sigma 17-35mm F2.8-4 EX D | E++ £149 |
| Sigma 18-50mm F2.8 EX DC | Mint- £179 |
| Sigma 20mm F1.8 EX DG | E++ £299 |
| Sigma 20-40mm F2.8 DG EX | E+ £179 |
| Sigma 24-60mm F2.8 EX DG | E+ £199 |
| Sigma 24-70mm F2.8 IF EX DG HSM | E+ £499 |
| Sigma 24-70mm F3.5-5.6 D Asph E+ / E++ | £49 - £59 |
| Sigma 28mm F1.8 EX DG | E++ £199 |
| Sigma 28-300mm F3.5-6.3 DG | E++ £149 |
| Sigma 30mm F1.4 DC EX HSM | E++ £279 |
| Sigma 50mm F2.8 EX DG Macro | E+ £149 |
| Sigma 70-200mm F2.8 APO EX DG HSM MACRO | E++ £449 |

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| 50mm F1.8 Series E | E+ £49 |
| 50-300mm F4.5 AI | E+ £399 |
| 55mm F3.5 AI Micro | As Seen £59 |
| 55mm F3.5 Micro Non AI | E+ £79 |
| 70-210mm F4 Series E | As Seen / Unused £39 - £195 |
| 85mm F1.8 Non AI | E++ £299 |
| 85mm F2 AI | E+ £129 |
| 105mm F2.5 AIS | E+ / E++ £169 - £199 |
| 135mm F2.8 AIS | E++ £149 |
| 135mm F3.5 Non AI | Exc / E+ £49 - £65 |
| 135mm F3.5 Non AI | E+ £69 |
| 180mm F2.8 AI | E++ £299 |
| 180mm F2.8 ED AIS | E+ / Unused £349 - £699 |
| 200mm F2 IFED AIS | E+ £1,999 |
| 200mm F4 AI | Exc £59 |
| 200mm F4 AI Micro | E+ £249 |
| 200mm F4 Non AI | E+ £79 |
| 200mm F5.6 Medical | E++ £499 |
| 300mm F4.5 AI | E+ £149 |
| 300mm F4.5 AIS | E++ £175 |
| 300mm F4.5 ED AIS | Exc £225 |
| 300mm F4.5 Non AI | E+ £125 |
| 400mm F3.5 IFED AI | E+ £899 |
| 400mm F5.6 ED AI | Exc £649 |
| 400mm F5.6 IFED AIS | E+ £749 |
| 500mm F8 Reflex | E++ / Mint- £225 - £349 |
| 55mm F3.5 AI Micro | As Seen £59 |
| 55mm F3.5 Micro Non AI | E+ £79 |
| 600mm F5.6 IFED AI | Exc £749 |
| Zeiss 28mm F2 ZF | Mint- £749 |

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| Extension Tubes 2+3 | E++ £49 |
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Pentax Manual

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|------------------------|----------------------|
| LX + FA1 Prism | E+ / E++ £279 - £349 |
| KX Chrome + 55mm F1.8 | E+ £85 |
| MX Chrome + 50mm F2 | E+ £125 |
| MX Chrome Body Only | E+ £109 |
| K1000 Chrome + 50mm F2 | As Seen £39 |
| K1000 Chrome Body Only | As Seen £49 |
| Program A Body Only | E+ £59 - £69 |
| P50 + 28-80mm | E+ £49 |
| P30N + 28-80mm | E+ £59 |
| A3 Body Only | E+ / E++ £49 |
| ME Chrome Body Only | E+ £49 |
| MV1 Black Body Only | E+ £39 |
| 15mm F3.5 SMC M | E++ £449 |
| 17mm F4 SMC Fisheye | E+ £449 |
| 28mm F2.8 SMC A | E+ £59 |
| 24-35mm F2.8-3.5 SMC M | E+ £149 |
| 28-50mm F3.5-4.5 SMC M | E+ / E++ £59 - £75 |
| 28-80mm F3.5-4.5 A | E+ £49 |
| 35-70mm F2.8-3.5 SMC M | E+ £89 |
| 35-70mm F3.5-4.5 SMC A | E+ £59 |
| 35-80mm F4-5.6 SMC A | E++ £25 |
| 40-80mm F2.8-4 SMC M | E+ £39 |
| 50mm F4 SMC M Macro | E+ / E++ £129 - £149 |
| 100mm F2.8 SMC M | E+ £69 - £99 |
| 135mm F2.5 Takumar | E+ £29 |
| 135mm F3.5 SMC M | E+ £35 |
| 300mm F4 SMC PK | E+ / E++ £195 |
| AF200S Flash | E+ / Mint- £9 - £19 |
| AF200Sa Flash | E+ / E++ £20 - £25 |
| AF220T Flash | E+ £29 |
| AF240Z Flash | E+ £19 - £35 |
| AF260SA Flash | E++ £15 - £29 |
| AF280T Flash | E+ / E++ £29 - £49 |
| AF400T Flash | E++ £175 |
| Extension Tube Set | E++ £25 |
| MX Winder | E+ £39 |
| Stereo Adapter set | Mint- £150 |
| Winder LX | E++ £89 |

Olympus OM Series

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|-----------------------------------|-------------------------|
| OM4 Black + 50mm F1.8 | E+ £149 - £199 |
| OM4 Black Body + Databack | E+ £149 |
| OM4 Black Body Only | E+ £129 |
| OM2SP Black Body Only | E+ £99 - £119 |
| OM2N Black Body Only | As Seen / E+ £49 - £79 |
| OM2N Chrome + 50mm F1.8 | E+ £75 - £89 |
| OM2N Chrome Body Only | E+ £59 - £79 |
| OM1N Black + 50mm F1.8 | E+ £79 |
| OM1N Chrome + 50mm F1.8 | As Seen £49 |
| OM1N Chrome Body Only | As Seen / E+ £65 - £79 |
| OM1 Chrome Body Only | E+ £69 |
| OM40 Black + 50mm F1.8 | E+ £79 |
| OM40 Black Body Only | Exc / E+ £49 - £79 |
| OM20 Chrome + 50mm F1.8 | E++ £59 |
| OM10 Chrome + 50mm F1.8 | E+ / E++ £49 - £69 |
| OM10 Chrome Body Only | E+ / E++ £39 |
| OM101 + 50mm + 35-70mm + 70-210mm | As Seen £99 |
| 21mm F3.5 Zuiko | E+ £299 |
| 28mm F2.8 Zuiko | E+ £59 |
| 28mm F3.5 Zuiko | E+ £49 |
| 28-48mm F4 Zuiko | E+ £79 |
| 35mm F2.8 Zuiko Shift | E+ £249 |
| 35-70mm F3.5-4.5 Zuiko | E+ £49 |
| 35-70mm F3.6 Zuiko | E+ £139 |
| 35-70mm F4 Zuiko | Exc / E++ £29 - £49 |
| 35-105mm F3.5-4.5 Zuiko | E+ / E++ £89 - £99 |
| 50mm F1.4 Zuiko | E+ £39 |
| 50mm F2 Macro Zuiko | E+ £329 |
| 50mm F3.5 Macro Zuiko | E+ £119 |
| 50-250mm F5 Zuiko | E++ £199 - £349 |
| 65-200mm F4 Zuiko | E+ / E++ £99 - £159 |
| 75-150mm F4 Zuiko | As Seen / E++ £15 - £55 |
| 80mm F4 Auto Macro Zuiko | E+ £229 |
| 80mm F4 Macro Zuiko | E+ / E++ £159 - £199 |
| 85-200mm F5 Zuiko | E+ £129 |
| 135mm F4.5 Zuiko Macro | E++ £249 |
| 180mm F2.8 Zuiko | E+ £349 |
| 300mm F4.5 Zuiko | E+ £99 |
| 400mm F6.3 Zuiko | E++ £599 |
| P280 Flash | E+ £49 - £79 |
| T10 Ringflash | E+ £75 |
| T18 Flash | E+ / E++ £10 - £15 |
| T20 Flash | E+ / E++ £9 - £25 |
| T28 Flash Head | As Seen £49 |
| T32 Flash | E+ / E++ £15 - £55 |
| T45 Hammerhead Flash | E++ £175 |

Pentax 645 Series

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|------------------|----------------------|
| 645N Complete | E+ £449 |
| 645N + 80-160mm | E+ £749 |
| 645 + 45-85mm | E+ £469 |
| 45mm F2.8 A | E+ / E++ £199 - £249 |
| 45-85mm F4.5 FA | E+ / E++ £599 - £649 |
| 55mm F2.8 A | E++ £225 |
| 55-110mm F5.6 FA | Mint- £699 |
| 80-160mm F4.5 A | E+ / E++ £299 - £399 |
| 150mm F3.5 A | Unknown / E++ £229 |
| 120 Insert | E+ £59 - £79 |
| 220 Insert | E+ / E++ £30 - £59 |

Pentax 67 Series

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|---------------------------|---------------------------|
| 67II Body Only | Exc £549 |
| 6x7 Mirror Up + Prism | E+ £279 |
| 6x7 Non Mirror Up + Prism | Exc £199 |
| 35mm F4.5 Fisheye Takumar | As Seen / E++ £249 - £650 |
| 55mm F3.5 Takumar | E+ £179 |
| 55mm F4 SMC | E+ / E++ £249 - £259 |
| 75mm F4.5 Shift | Exc £329 |
| 100mm F4 SMC Macro | Mint- £449 |
| 135mm F4 Macro Takumar | Exc / E+ £149 - £159 |
| 150mm F2.8 Takumar | As Seen / E+ £69 - £99 |
| 165mm F2.8 | E++ £199 |
| 200mm F4 | E+ £139 - £199 |
| 200mm F4 Takumar | Exc / E+ £99 - £199 |
| 300mm F4 | E+ / E++ £179 - £349 |
| 300mm F4 Takumar | As Seen / E++ £159 - £349 |
| 500mm F5.6 | E++ £699 - £1,399 |
| 800mm F4 Takumar | E+ £2,499 |
| Vivitar 2x Converter | Exc / E++ £29 - £79 |
| Extension Tube 1 | E+ £35 |
| Extension Tube 2 | E+ £35 |
| Extension Tube Set | E+ / E++ £65 - £75 |

Pentax AF - Please Phone

Rollei 6000 Series

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| 6008AF Complete | E++ £1,899 |
| 6008AF Body + Magazine | Mint- £1,099 |
| 6008 Pro Complete | E++ £699 |
| 6006 Mk1 Complete | E+ / E++ £369 - £399 |
| SLX Mk1 Complete | As Seen £299 |
| 50mm F4 HFT | E+ / E++ £249 - £349 |
| 50mm F4 PQ EL | E++ £449 |
| 80mm F2.8 HFT | E+ £199 |
| 120mm F4 POS Makro | E++ £999 |
| 150mm F4 EL | E++ £499 |
| 150mm F4 HFT | Exc / E+ £159 - £249 |
| 150mm F4 HFT | E++ £249 |
| 150mm F4 PQ | E++ £549 |
| 250mm F5.6 HFT | E++ £329 |
| 350mm F5.6 HFT | E+ £349 - £499 |
| 2x HFT Converter | E+ / E++ £79 |
| 120 Insert | E+ / E++ £10 - £20 |
| 120 Magazine (6006) | Exc / E++ £59 - £89 |
| 120 Magazine (6008) | E+ £99 |
| 120 Magazine (6x4.5) 6008 | E++ £129 - £199 |
| 4560 Magazine + Adapter | E++ £299 |
| Polaroid Mag 6008 | E+ / Mint- £49 - £179 |
| Polaroid Mag SLX/6002/3 | E++ £49 |
| 45 Degree Prism | E+ £249 |
| Quick Tripod Coupling | E+ / Mint- £35 - £45 |
| RC120 Release | E++ £29 |
| SCA356 Flash Adapter | E++ £35 |

Rollei SL66 Series

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|---------------------|--------------------------|
| SL66 Complete | E+ £499 - £599 |
| 40mm F4 Distagon | E++ £549 |
| 50mm F4 Distagon | E+ / E++ £229 - £349 |
| 120mm F5.6 S Planar | Exc £229 |
| 150mm F4 L/Shutter | E++ £399 - £799 |
| 150mm F4 Sonnar | E+ £249 |
| 120/220 E Magazine | E++ £125 |
| 120/220 Magazine | As Seen / E++ £79 - £125 |
| CDS Magnifying Hood | E+ £79 |
| Magnifying Hood | As Seen / E+ £29 - £49 |

Voigtlander

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|---------------------------|---------------|
| Bessa R3A Black Body Only | E++ £399 |
| Bessa R3M Black Body Only | E++ £499 |
| Bessa R2M + 50mm F2 | Mint- £699 |
| Bessa R2A Black Body Only | E+ £349 |
| Bessa R2 Olive Body Only | E++ £299 |
| Bessa R Black Body Only | Unused £289 |
| Bessa R Chrome Body Only | Unused £289 |
| Bessa T Chrome Body | E+ £169 |
| Bessa L Chrome Body Only | E++ £89 - £99 |
| 25mm Black Finder | E++ £79 |
| 35mm Black Finder | E++ £79 |
| 50mm Black Finder | E++ £95 |
| Bessa Camera Case VC-5 | Mint- £25 |
| Trigger Winder | E++ £89 |

Nikon Manual

| | |
|-----------------------------------|---------------------------|
| F3AF Body Only | E+ £299 |
| F3HP + MD4 Motor Drive | E+ / E++ £199 - £499 |
| F3HP + MF14 Databack | E+ £249 |
| F3HP Body Only | Exc / E++ £149 - £299 |
| F3 + MD4 Motor Drive | E+ £199 |
| F3 Body Only | E++ / Mint- £199 - £399 |
| F2AS Chrome Body Only | Mint- £750 |
| F2A Black Body Only | Exc / E+ £199 - £249 |
| F2A Chrome Body Only | Exc / Mint- £129 - £750 |
| F2S Black Body Only | E+ £199 |
| F2 Photomic Black Body Only | E+ £199 |
| F2 Photomic Chrome Body Only | E+ £149 - £165 |
| F Photomic FTN + 50mm F1.4 Non AI | As Seen £179 |
| F Photomic FTN Body Only | Exc £199 |
| FM2N Chrome Body Only | E+ / Mint- £129 - £275 |
| FE Chrome Body Only | E+ £99 |
| FE Chrome Body Only | E+ £59 - £65 |
| FG20 Chrome Body Only | E+ / E++ £59 |
| FT2 Black Body Only | E+ £59 |
| FT2 Chrome Body Only | E+ £59 |
| FTN Black Body Only | As Seen £39 |
| EM Body + MDE Drive | E+ £59 |
| 7.5mm F5.6 Fisheye | E++ £499 |
| 24mm F2.8 AIS | E++ £199 - £225 |
| 28mm F2.8 AIS | As Seen £79 |
| 28mm F2.8 Series E | Unused £150 |
| 28mm F3.5 PC Shift | E+ £299 |
| 28mm F4 PC Shift | Mint- £329 |
| 35mm F2 AIS | Mint- / Mint- £349 - £450 |
| 35mm F2.0 AI | As Seen £79 |
| 35mm F2.8 PC Shift | E+ / Mint- £249 - £349 |
| 35mm F3.5 PC Shift | E++ £299 |
| 35-70mm F3.3-4.5 AIS | E+ / E++ £59 - £79 |
| 35-70mm F3.5 AIS | E++ £199 |
| 35-105mm F3.5-4.5 AIS | Exc / E++ £79 - £149 |
| 35-135mm F3.5-4.5 AIS | E+ £129 |
| 43-86mm F3.5 Auto | Unused £175 |
| 43-86mm F3.5 Non AI | Exc / E+ £59 - £75 |
| 45mm F2.8 P | E++ / Unused £299 - £399 |
| 50mm F1.2 AIS | Mint- £599 |
| 50mm F1.8 AIS | As Seen / E++ £35 - £89 |

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|-----------------------------------|---------------------------|
| F3AF Body Only | E+ £299 |
| F3HP + MD4 Motor Drive | E+ / E++ £199 - £499 |
| F3HP + MF14 Databack | E+ £249 |
| F3HP Body Only | Exc / E++ £149 - £299 |
| F3 + MD4 Motor Drive | E+ £199 |
| F3 Body Only | E++ / Mint- £199 - £399 |
| F2AS Chrome Body Only | Mint- £750 |
| F2A Black Body Only | Exc / E+ £199 - £249 |
| F2A Chrome Body Only | Exc / Mint- £129 - £750 |
| F2S Black Body Only | E+ £199 |
| F2 Photomic Black Body Only | E+ £199 |
| F2 Photomic Chrome Body Only | E+ £149 - £165 |
| F Photomic FTN + 50mm F1.4 Non AI | As Seen £179 |
| F Photomic FTN Body Only | Exc £199 |
| FM2N Chrome Body Only | E+ / Mint- £129 - £275 |
| FE Chrome Body Only | E+ £99 |
| FE Chrome Body Only | E+ £59 - £65 |
| FG20 Chrome Body Only | E+ / E++ £59 |
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| FT2 Chrome Body Only | E+ £59 |
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| 7.5mm F5.6 Fisheye | E++ £499 |
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| 28mm F2.8 AIS | As Seen £79 |
| 28mm F2.8 Series E | Unused £150 |
| 28mm F3.5 PC Shift | E+ £299 |
| 28mm F4 PC Shift | Mint- £329 |
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Nissin

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- 6 level manual power control
- Swivel head moves 90 degrees upward and 270 degrees horizontally for bounce lighting
- Wireless remote flash
- Custom 'My TTL' SETTING
- AF Assist beam for low light
- X-Contact and external synchro contact
- Dimensions: 130x77x103mm
- Weight: 315g
- CANON/NIKON/SONY

Di866 MKII Flashgun

- Wireless TTL Remote, 4 Channels
- Fill-in flash and user firmware upgrades
- Guide number (ISO100): 60m, 198ft. (105mm)
- Recycle time: 0.1-5.5 sec. (Alkaline, NiMH)
- Digital slave, film slave; advanced sub-flash allowed
- Rear curtain sync
- High speed sync
- AF assist light distance: 0.7-10m
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- Weight: 380g
- CANON/NIKON/SONY



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| Leica 8x20 Monovid | |
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Laser Rangefinder

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| Night Owl NOBG1 Tactical NV Binoculars | £956.95 | Compact NV Monocular | £303.65 |
| Night Owl Camera Adapter for Night Vision | | Night Owl NOXM50 NV Monocular | £303.65 |
| Binoculars and Monoculars | £49.95 | Night Owl NOIGM3X IC iGen NV Monocular | £749.95 |



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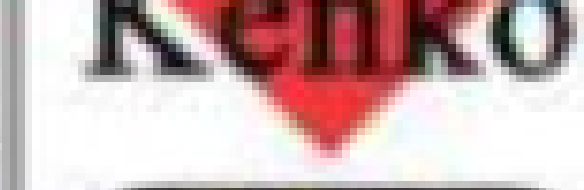
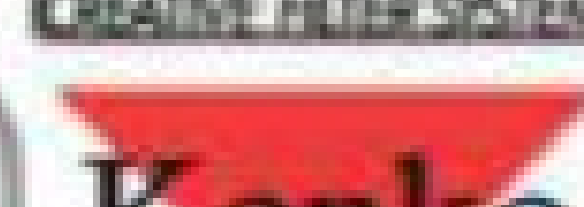
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| 135mm f3.5 Janik Preset | £19 |
| 135mm f4 Isconar Preset | £19 |
| 135mm f4.5 Tamron Preset | £20 |
| 135mm f4.5 Tamron + 225mm | £7.7 |
| Converter Preset - Rare | £29 |
| 200mm f3.5 Tokina Auto | £25 |
| 200mm f3.5 Photax Preset | £25 |
| 200mm f3.5 Panagor Auto | £39 |
| 200mm f3.5 Tamron Auto Screw | £30 |
| 200mm f3.9 Access Auto Screw | £30 |
| 200mm f4.5 Sands Hunter Preset | £19 |
| 200mm f4.5 Soligor Preset | £29 |
| 300mm f5 Unitor Auto | £38 |
| 300mm f5.5 Optomax Auto | £45 |
| 400mm f6.3 Hanimex Preset | £59 |
| 400mm f6.3 Tele Astranar Preset | £30 |

PENTAX PK FIT

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| 28mm f2.5 Tamron PKM Lens | £45 |
| 28mm f2.8 Chinon PK Fit Lens | £25 |
| 28mm f2.8 Cosinon PKA | £39 |
| 28mm f2.8 Sirius PKA fit Lens | £29 |
| 28mm f2.9 Kiron PKM Lens | £49 |
| 28-70mm Vivitar PKA Lens | £69 |
| 35mm f2.8 Chinex Lens | £20 |
| 35mm f2.8 Carenar Lens | £30 |
| 35-70mm f3.5/f4.5 Cosinon PKM | £40 |
| 70-150mm f3.8 Vivitar PKM | £39 |
| 70-210mm f4 Makinon PK fit | £40 |
| 70-210mm f4 Sigma UC PKA | £49 |
| 70-210mm f4/f5.6 Tokina SD PKA | £45 |
| 70-210mm f3.5/f5.6 Vivitar PKA | £50 |
| 70-210mm f4.5 Vivitar PKM | £45 |
| 70-300mm f4.2/f5.8 Vivitar | £39 |
| 75-150mm f3.8 Vivitar PK | £39 |
| 75-150mm f3.8 Hoya PKM | £40 |
| 75-150mm f3.9 Chinon PK Fit | £39 |

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| 80-200mm f3.8 Super Albinar | £25 |
| 80-200mm f4.5/f5.6 Albinar PKA | £40 |
| 80-200mm f4 Clubman PK fit | £30 |
| 80-200mm f4.5 Hanimex PK Fit | £39 |
| 80-200mm f4.5 Petri PK fit | £30 |
| 80-200mm f4.5 Marexar PK fit | £70 |
| 80-200mm f4.5 Cosinon PKM | £25 |
| 80-200mm f4.5 B+H PK Fit | £30 |
| 80-200mm f4.5 Vivitar Lens | £45 |
| 80-200mm f4.5/f5.6 Prinz PKM | £35 |
| 80-205mm f4.5 Prinzflex PKM | £29 |
| 85-205mm f3.8 PKM Zoom | £45 |
| 100-200mm f4.5 Sigma PK Fit | £45 |
| 100-200mm f5.6 Mirage PKM | £25 |
| 135mm f2.8 Cosinon PK Fit | £19 |
| 135mm f2.8 Chinon PKM Lens | £24 |
| 135mm f2.8 Makinon PKM | £35 |
| 135mm f3.5 Pentax PK + Case | £69 |
| 135mm f3.5 SMC PKM | £45 |
| 135mm f3.5 SMC PK + Case | £69 |
| 135mm f3.5 Vivitar PKM Lens | £29 |
| 200mm f3.3 Hanimex PK fit | £45 |
| 200mm f3.5 Chinex Lens | £30 |
| 300mm f4.5 Super Paragon PK | £55 |
| 500mm f8 Tokina PKM Lens | £129 |

MINOLTA FIT

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| 28mm f2.5 Vivitar SRT Lens | £29 |
| 28mm f2.5 Tamron Lens | £45 |
| 28mm f2.8 Tokina MD | £45 |
| 28mm f2.8 Tamron Auto SRT | £39 |
| 28mm f2.8 Makinon MD Lens | £29 |
| 28mm f2.8 Focal MD | £29 |
| 28mm f2.8 Hoya MD | £35 |
| 28mm f2.8 Vivitar SRT Fit | £28 |
| 28mm f2.8 Tamron MK I | £39 |
| 28mm f2.8 Unitor SRT | £29 |
| 28mm f2.8 Makinon MD | £30 |
| 28mm f2.8 Sigma MD | £39 |
| 28mm f2.8 Sigma XQ MD fit | £49 |
| 28-105mm f4.5/f5.6 Vivitar MD | £69 |
| 28-200mm f3.8/f5.3 Vivitar MD | £59 |
| 35mm f2.8 Vivitar SRT | £30 |
| 35mm f2.8 Tamron Auto SRT | £39 |
| 35-105mm f3.5 Hanimex MC | £69 |
| 35-105mm f3.5 Vivitar MD | £49 |
| 35-200mm f4/f5.6 Tokina MD | £89 |
| 50-250mm f4/f5.6 Tokina MD | £70 |
| 60-200mm f4/f5.6 MD Fit | £49 |
| 70-150mm f3.8 Vivitar One Touch | £39 |
| 70-150mm f3.8 SRT fit lens | £39 |
| 70-200mm f4/f5.6 Tokina SD | £55 |
| 70-210mm f4/f5.6 Centon MD | £39 |
| 70-210mm f3.5/f5.6 Cosina MD | £45 |
| 70-210mm Tokina MD Fit Lens | £45 |
| 70-210mm f4/f5.6 Vivitar Macro MD | £49 |
| 70-210mm f4/f5.6 Sigma MD | £40 |
| 70-250mm Sigma MD Fit | £59 |
| 75-260mm f4.5 SRT Fit Vivitar | £59 |
| 75-300mm f4.5/f5.6 Sigma MD | £59 |
| 80-200mm f4 Danubigon MD | £47 |
| 80-200mm f4 Hoya MD Lens | £49 |
| 85-210mm f3.8 Sun MD Lens | £50 |
| 90-230mm f4.5 Soligor SRT | £40 |
| 100-200mm f5.6 Sunagor | £39 |
| 100-500mm f5.6/f7.6 Soligor MD | £139 |
| 135mm f2.8 Soligor MD | £20 |
| 135mm f2.8 Soligor SRT | £25 |
| 135mm f2.8 Tokina MD | £29 |
| 135mm f2.5 Hanimex SRT | £39 |
| 135mm f3.5 Soligor Preset | £18 |
| 200mm f3.5 Tamron with case | £39 |
| 300mm f5.6 Vivitar SRT | £39 |

OLYMPUS FIT

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| 28mm f2.8 Vivitar Close Focus | £40 |
| 28mm f2.8 Sunagor | £25 |
| 28mm f2.8 Sigma OM + Case | £35 |
| 28mm f2.8 Tokina boxed | £30 |
| 28mm f2.5 Vivitar OM fit Lens | £39 |
| 28-50mm f3.5/f4.5 B+H Zoom | £39 |
| 28-70mm f3.3/f4.5 Tokina SD | £49 |
| 28-70mm f3.5/f4.5 Sigma OM AFE | £49 |
| 28-70mm f3.5/f4.5 Tamron CF | £69 |
| 28-70mm f3.5/f4.5 Sirius OM Fit | £39 |
| 28-200mm f3.5/f5.3 Vivitar | £79 |
| 35mm f2.8 Optomax | £25 |
| 35-70mm f3.5/f4.5 Miranda | £30 |
| 35-80mm Kiron Lens With Case | £69 |
| 35-135mm Tamron CF | £99 |
| 39-80mm f3.5 Sigma+ Case | £45 |
| 70-150mm f3.5 Tamron Lens | £59 |
| 70-150mm f4.5 Hanimex | £30 |
| 70-150mm f3.8 Vivitar Zoom | £40 |
| 70-180mm f4 Sunagor Zoom | £30 |
| 70-210mm f3.5 Tamron SP | £119 |
| 75-150mm f3.8 Hoya Zoom | £39 |
| 80-200mm f4.9 Vivitar OM fit | £45 |
| 80-200mm f4.5 Marexar | £40 |
| 80-200mm f4 Hanimex | £30 |
| 80-200mm f4 Tokina OM fit | £39 |
| 80-200mm f4.5 Kentar Lens | £30 |
| 80-200mm Tokina + 2X Converter | £59 |
| 80-200mm f4.5 Kiron Zoom | £45 |
| 80-205mm f4.5 Sunagor Zoom | £30 |
| 80-205mm f4.5 Elcar New | £30 |
| 80-210mm f3.8/f4 Tamron | £45 |
| 100-200mm f5.6 Sunagor | £35 |
| 135mm f2.8 Tamron Lens | £59 |
| 135mm f2.8 Hanimex OM Fit | £29 |
| 135mm f2.8 Tamron BBAR | £40 |
| 135mm f2.8 Sunagor lens | £29 |
| 500mm f8 Tokina Lens | £129 |

TAMRON

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| 28mm f2.5 Adaptall Mount + case | £55 |
| 28mm f2.5 Adaptall 2 - Mt Extra | £39 |
| 28mm f2.5 Tamron Adaptall Inc | |
| Mount + case | £39 |
| 28mm f2.8 with Mount + Case | £39 |
| 28mm f2.8 Lens - Mount Extra | £25 |
| 28-200mm f3.8/f5.6 + Mount | £119 |
| 35-70mm f3.5 CF inc Mount | £59 |
| 35-135mm f3.5/f4.2 SP + Mount | £99 |
| 70-150mm f3.5 Lens From | £59 |
| 70-150mm f3.5 -Mount Extra | £30 |
| 70-210mm f3.8 Without Adapter | £89 |
| 70-210mm f3.5/f4 SP Tamron | £99 |
| 70-210mm f4/f5.6 Adaptall II | £65 |
| 70-210mm Tamron Mount Extra | £39 |
| 70-210mm f3.5/f4 SP inc Mount | £99 |
| 70-220mm f3.8 Tamron Ex Mount | £39 |
| 80-210mm f3.8/f4 CA Adaptall | £30 |
| 80-210mm f3.8/f4 No Mount | £39 |
| 80-210mm f3.8/f4 Adaptall 2 | £89 |
| 80-210mm f3.8/f4 Boxed | £69 |
| 80-210mm f3.8/f4 Adaptall | £85 |
| 85-210mm Adaptall Mount extra | £39 |
| 90mm f2.5 Tamron with 1:1 Tube | £199 |
| 135mm f2.8 BBAR | £49 |
| 135mm f2.8 Tamron inc Mount | £69 |
| 135mm f2.8 Lens - No Mount | £39 |
| 135mm f2.5 inc Mount + Case | £79 |
| 135mm f2.8 Adaptall MK I | £30 |
| 135mm f2.8 Adaptall Lens I | £49 |
| 200mm f5.6 Lens with Mount | £99 |

NIKON BODIES + DRIVES

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| F4 Body | £289 |
| F4S Body + MB21 | £349 |
| F401 AF + Sigma 28-105mm | £129 |
| F50 - LCD Screen cracked | £69 |
| F501 Body | £139 |
| F55 Body | £49 |
| F601M Body | £99 |
| F65 SLR Body | £65 |
| F70 Body | £69 |
| F70 with 28-80mm AF | £139 |
| F800S (F801S) Body | £149 |
| F80 body for Spares | £20 |
| F80 Body | £99 |
| F801 Body | £149 |
| F801S Body | £119/£159/£199 |
| F801S Body + MF20 Databack | £219 |
| F90 Body for Spares | £20 |
| F90 Body | £129/£189 |
| F90 Body + MF26 Databack | £279 |
| F90S Body with MB10 Grip | £249 |
| F90X Body for Spares | £50 |
| F90X Body | £179/£229 |
| F90X Body with MB10 | £229 |
| Nikkormat FT Body | £89 |
| Nikkormat FT + 50mm f2 | £129 |
| EM Body | £59 |
| EM Body with MDE Motordrive | £99 |
| F2 Body with Polaroid Back | £399 |
| F2+DP Head, MD3 Drive +MB2 | £499 |
| F2 Photomic Pin Register Body | |
| With MD2 | £799 |
| F2A Chrome Body As Seen | £199 |
| F2A Chrome Body | £399 |
| F3 Body | £99 |
| F3 Body with Prism | £169/£229 |
| F3 +MF14 D/back + MD4 Drive | £599 |
| F3 HP Body with MD4 Drive | £599 |
| F3 HP Body+Pin Register Back | £549 |
| F301 Body | £115 |
| F301 Body + MF19 Data Back | £115 |
| FA Black Body | £169 |
| FE Chrome Body | £179 |
| FE Black Body | £99 |
| FE2 Black Body + MD12 Drive | £219 |
| FE2 + 36-72mm f3.8 Series E | £189 |
| FM2N Black Body | £89/£119/£149 |
| FM2N Chrome Body | £119 |
| Nikon MD2+MB1 NoBatt Holder | £119 |
| Nikon MD3 + MB1 for F2 | £169 |
| Nikon MD3+MB1 NoBattHolder | £100 |
| Nikon MD3 + MB2 | £199 |
| Nikon MD4 for F3 | £99/£129/£159/£199 |
| Nikon MD11 Motordrive | £79 |
| Nikon MD12 Motordrive | £45/£89/£119 |
| Nikon MD15 Motordrive | £79/£129 |
| Nikon MDE Motordrive | £25 |

YORK CAMERAS (LONDON) LTD

Telephone: 020 7242 7182

Fax: 020 7831 8082

USED BARGAINS

CANON EOS DIGITAL SYSTEM

| | |
|--|----------------|
| Canon EOS 10 mkl 8.2mp body | exc ++ £399.00 |
| Canon EOS 10 mkl 8.2mp body only +box | exc ++ £399.00 |
| Canon EOS 10 12.8mp +box | exc ++ £799.00 |
| Canon EOS 10 18mp +box | exc ++ £999.00 |
| Canon EOS 100 6mp +BGE03 grip | exc ++ £199.00 |
| Canon EOS 300 8.2mp body +box | exc ++ £399.00 |
| Canon EOS 400 10.1mp body | exc ++ £499.00 |
| Canon EOS 400 +17-85 +BGE2N +2x bats +hood | exc ++ £799.00 |
| Canon EOS 500 15.1mp body +box | exc ++ £599.00 |
| Canon EOS 350D 8mp +18-55mm II +box | exc ++ £249.00 |
| Canon EOS 450D 12.2mp +18-55mm IS | exc ++ £399.00 |
| Canon EOS 450D 12.2mp +18-55mm | exc ++ £399.00 |
| Canon EOS 500D 15.1mp +18-55mm IS +box | exc ++ £449.00 |
| Canon EOS 550D 15.1mp +18-55mm IS +box | exc ++ £499.00 |
| Canon EOS 1000D 15.1mp +18-55mm IS | exc ++ £349.00 |
| Canon EOS 1000D 15.1mp +18-55mm IS | exc ++ £299.00 |
| Canon EOS D90 12.8mp | exc ++ £149.00 |

CANON EOS DIGITAL ACCESSORIES

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|--|----------------|
| Canon 550EX Speedlite +case +box | exc ++ £289.00 |
| Canon 430EX Speedlite +StoFen | exc ++ £179.00 |
| Canon MR14EX Speedlite Ring Flash | exc ++ £429.00 |
| Canon NP-E3 NiMH battery | exc ++ £50.00 |
| Canon BG-E2 battery grip +spare battery | exc ++ £99.00 |
| Canon BG-E2N battery grip +spare battery | exc ++ £109.00 |
| Canon BG-E3 battery grip | exc ++ £49.00 |
| Canon BG-E4 battery grip +spare battery | exc ++ £149.00 |
| Canon BG-E5 battery grip (4500) | exc ++ £89.00 |
| Canon BG-E7 battery grip +box (70) | exc ++ £119.00 |
| Canon Tripod Ring B (B) | exc ++ £99.00 |
| Canon CB-2LTE Charger +NB2L battery | exc ++ £50.00 |
| Canon Power Adapter CA PS400 (511 Twin) | exc ++ £35.00 |
| Canon OC-E3 Off Camera Shoe Cord | exc ++ £50.00 |

CANON EOS 35MM FILM SYSTEM

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|---------------------------------------|----------------|
| Canon EOS 3 body +box | exc ++ £249.00 |
| Canon EOS 5 body | exc ++ £39.00 |
| Canon EOS A2E body (USA EOS 5) | exc ++ £50.00 |
| Canon EOS 50E body, boxed | exc ++ £69.00 |
| Canon EOS 50E body | exc ++ £39.00 |
| Canon EOS 50E body, boxed +EF 28-90mm | exc ++ £119.00 |
| Canon EOS 50E body, boxed +EF 28-90mm | exc ++ £69.00 |
| Canon EOS 50E body, boxed +EF 35-70mm | exc ++ £99.00 |
| Canon EOS 300 | exc ++ £69.00 |
| Canon EOS 500 | exc ++ £35.00 |
| Canon EOS 500n | exc ++ £49.00 |
| Canon EOS 650 body | exc ++ £45.00 |
| Canon EOS 1000 body only | exc ++ £30.00 |
| Canon EOS 1000F body only | exc ++ £50.00 |
| Canon EOS 1000F body only | exc ++ £35.00 |

CANON EF 'L' SERIES LENSES

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| Canon TSE 24mm f/2.8 L +hood | exc ++ £349.00 |
| Canon EF 135mm f/2 L +hood | exc ++ £749.00 |
| Canon EF 200mm f/2.8 L II +hood +box | exc ++ £1525.00 |
| Canon EF 24-105mm f/4 L IS +filter +hood | exc ++ £749.00 |
| Canon EF 28-70mm f/2.8 L +hood +case | exc ++ £599.00 |
| Canon EF 28-300mm f/3.5-5.6 L IS +hood +case +box | exc ++ £1,899.00 |
| Canon EF 1.4x Extender mkl | exc ++ £149.00 |
| Canon EF 1.4x Extender mkl +case | exc ++ £249.00 |
| Canon EF 2x Extender mkl | exc ++ £179.00 |

CANON EF/EFS LENSES

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| Canon MPE 65mm f/2.8 MACRO | exc ++ £749.00 |
| Canon EF 28mm f/2.8 +filter | exc ++ £149.00 |
| Canon EF 20mm f/2.8 | exc ++ £329.00 |
| Canon EF 28mm f/2.8 | exc ++ £139.00 |
| Canon EF 100mm f/2.8 Macro mkl | exc ++ £299.00 |
| Canon EF 100mm f/2.8 Macro USM | exc ++ £389.00 |
| Canon EF 25-35mm f/3.5-4.5 USM +hood +box | exc ++ £249.00 |
| Canon EF 28-70mm f/4-5.6 +filter | exc ++ £149.00 |
| Canon EF 28-105mm f/3.5-5.6 IS | exc ++ £179.00 |
| Canon EF 28-105mm f/3.5-5.6 +hood | exc ++ £149.00 |
| Canon EF 28-135mm f/3.5-5.6 IS | exc ++ £239.00 |
| Canon EF 28-200mm f/3.5-5.6 USM | exc ++ £299.00 |
| Canon EF 28-200mm f/3.5-5.6 USM +box | exc ++ £299.00 |
| Canon EF 35-135mm f/4.5-5.6 +CPL filter | exc ++ £129.00 |
| Canon EF 70-210mm f/4 | exc ++ £79.00 |
| Canon EF 70-300mm f/4-5.6 DO IS +hood | exc ++ £699.00 |
| Canon EF 70-300mm f/4-5.6 IS +hood +case | exc ++ £375.00 |
| Canon EF 75-300mm f/4-5.6 mkl | exc ++ £149.00 |
| Canon EFS 60mm f/2.8 macro USM +box | exc ++ £319.00 |
| Canon EFS 10-22mm f/3.5-4.5 +box | exc ++ £549.00 |
| Canon EFS 17-85mm f/4-5.6 IS | exc ++ £299.00 |
| Canon EFS 17-85mm f/4-5.6 IS +filter | exc ++ £299.00 |
| Canon EFS 17-85mm f/4-5.6 IS +hood | exc ++ £320.00 |
| Canon EFS 18-55mm f/3.5-5.6 II | exc ++ £99.00 |
| Canon EFS 18-200mm f/3.5-5.6 IS +filter | exc ++ £349.00 |

SIGMA AF LENSES (CANON EOS FIT)

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| Sigma 18-35mm f/3.5-4.5 (manual focus) | exc ++ £95.00 |
| Sigma AF 24-70mm f/3.5-5.6 | exc ++ £89.00 |
| Sigma AF 28-70mm f/2.8-4 UC | exc ++ £69.00 |
| Sigma AF 70-200mm EX 2.8 HSM +box +hood | exc ++ £449.00 |
| Sigma AF 100-300mm APO DG 14 HSM +filter +hood | exc ++ £599.00 |
| Sigma AF 105mm f/2.8 EX DG MACRO +case +box | exc ++ £329.00 |
| Sigma AF 150-500mm APO 15.6-6.3 +hood +box | exc ++ £899.00 |

INDEPENDENT EOS SYSTEM

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| Independent BGES battery grip (450D, 1000D) | exc ++ £69.00 |
| Tamron AF XR Di LD IF ASPH 28-300mm MACRO f/3.5-6.3 +hood | exc ++ £169.00 |
| Sunkap Power Zoom 5000AF | exc ++ £49.00 |
| Tamron AF 70-300mm f/4-5.6 Di LD +hood | exc ++ £99.00 |

EOS FILM ACCESSORIES

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|-------------------------------------|---------------|
| Canon 430 EZ Speedlite +box +case | exc ++ £59.00 |
| Canon 430 EZ Speedlite | exc ++ £69.00 |
| Canon ML3 Ring Flash | exc ++ £89.00 |
| Canon ML3 Ring Flash +box | exc ++ £99.00 |
| Canon HAS-2 TTL Hot Shoe Adaptor | exc ++ £35.00 |
| Canon E1 command back boxed (EOS 1) | exc ++ £69.00 |
| Canon Power Booster PBE2 | exc ++ £59.00 |
| Canon Power Booster PBE2 | exc ++ £99.00 |

AF TELE CONVERTERS (CANON EOS FIT)

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| Teleplus MC7 2x | exc ++ £40.00 |
| Sigma AF 1.4x (not EFS) | exc ++ £50.00 |

CANON FD SYSTEM

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| Canon FD Speed Finder (F1) | exc ++ £99.00 |
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CANON FD LENS SYSTEM

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| Canon FD 24mm f/2.8 | exc ++ £125.00 |
| Canon FD 24mm f/2.8 SSC block +hood | exc ++ £149.00 |
| Canon FD 28mm f/2.8 +box | exc ++ £79.00 |
| Canon FD 35mm f/2.8 | exc ++ £79.00 |
| Canon FD 35mm f/3.5 +box | exc ++ £89.00 |
| Canon FD 50mm f/1.8 | exc ++ £40.00 |
| Canon FD 55mm f/1.8 | exc ++ £199.00 |
| Canon FD 100mm f/2.8 SSC block | exc ++ £199.00 |
| Canon FD 135mm f/3.5 +case | exc ++ £69.00 |
| Canon FD 135mm f/3.5 SC block +case +box | exc ++ £79.00 |
| Canon FD 200mm f/2.8 mkl 1 +filter | exc ++ £89.00 |
| Canon FD 200mm f/2.8 +filter | exc ++ £99.00 |
| Canon FD 200mm f/2.8 +box | exc ++ £149.00 |
| Canon FD 200mm f/4 | exc ++ £49.00 |
| Canon FD 300mm f/4 +tripod clamp | exc ++ £169.00 |
| Canon FD 300mm f/5.6 +hood | exc ++ £50.00 |
| Canon FD 1.4x Extender | exc ++ £99.00 |
| Canon FD 2x extender +box | exc ++ £125.00 |
| Canon FD 2x extender +case +box | exc ++ £99.00 |

CANON FD ZOOM LENS SYSTEM

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| Canon FD 35-105mm f/3.5 +box | exc ++ £129.00 |
| Canon FD 50-300mm f/4.5 L +hood +case | exc ++ £299.00 |
| Canon FD 70-210mm f/4 | exc ++ £99.00 |
| Canon FD 100-300mm f/5.6 | exc ++ £79.00 |

CANON FD MACRO LENS SYSTEM

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| Canon FD 50mm f/3.5 Macro +tube | exc ++ £99.00 |
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INDEPENDENT FD

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| Canon 500mm f/8 mirror +filters | exc ++ £45.00 |
| Optomax 100-300mm f/5.6 | exc ++ £45.00 |
| Promax 500mm f/8 +hood +case T mount | exc ++ £99.00 |
| Tamron 28mm f/2.5 Adaptal2 | exc ++ £49.00 |
| Teleplus MC7 2x Extender | exc ++ £35.00 |
| Vivitar 28-105mm f/3.5-4.5 +filter +box | exc ++ £49.00 |

CANON FD ACCESSORIES

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|---|----------------|
| Canon Speedlite 299T | exc ++ £39.00 |
| Canon Speedlite 300TL | exc ++ £39.00 |
| Canon Winder A2 | exc ++ £39.00 |
| Canon Power Winder A | exc ++ £69.00 |
| Canon AE Power Winder FN | exc ++ £69.00 |
| Canon FN Motordrive | exc ++ £199.00 |
| Canon Interval Timer for FN winder +box | exc ++ £129.00 |

CANON FL LENS SYSTEM

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|------------------------------------|---------------|
| Canon FL 35mm f/2.5 | exc ++ £49.00 |
| Canon FL Bellows +Slide Duplicator | exc ++ £79.00 |

CANON DIGITAL COMPACTS

NIKON DIGITAL SYSTEM

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|-------------------------------------|----------------|
| Nikon D100 6.1mpix Body Only | exc ++ £175.00 |
| Nikon D300S 12.3mpix Body Only +box | exc ++ £949.00 |
| Nikon CPD100 Case | exc ++ £69.00 |

NIKON 35MM FILM CAMERAS

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|-------------------------------------|----------------|
| Nikon EM | exc ++ £45.00 |
| Nikon EM +50mm Series E f/1.8 +case | exc ++ £89.00 |
| Nikon F100 AF | exc ++ £129.00 |
| Nikon N70 +28-80mm f/3.5-5.6D | exc ++ £99.00 |
| Nikon N90S | exc ++ £99.00 |
| Nikon MB10 grip (for F90) | exc ++ £30.00 |

NIKON 35MM FILM SYSTEM

| | |
|---------------------------------|---------------|
| Nikon SB-28 Flash +case +box | exc ++ £79.00 |
| Nikon SB-27 Flash | exc ++ £99.00 |
| Nikon AS-17 TTL/ISO module (F3) | exc ++ £49.00 |
| Nikon BR-3 Macro Adaptor Ring | exc ++ £40.00 |
| Nikon Extension Tube PK 12mm | exc ++ £59.00 |

NIKON AF LENSES

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|--|----------------|
| Nikkor AF 24mm f/2.8 +filter | exc ++ £270.00 |
| Nikkor AF 35mm f/1.8D +filter +hood +box | exc ++ £269.00 |
| Nikkor AF 35mm f/3.5-4.5D ED +hood | exc ++ £249.00 |
| NIKON MF LENSES | |
| Nikkor 28mm f/2.8 Series E AIS | exc ++ £119.00 |
| Nikkor 35mm f/2.8 | exc ++ £199.00 |
| Nikkor 50mm f/1.8 Series E AIS | exc ++ £69.00 |
| Nikkor 50mm f/1.8 AIS +filter | exc ++ £99.00 |
| Nikkor 105mm f/1.8 AIS +box | exc ++ £499.00 |
| Nikkor 105mm f/2.5 AI | exc ++ £160.00 |
| Nikkor 43-86mm f/3.5 AUTO | exc ++ £99.00 |
| Nikkor 80-200mm f/4 AIS | exc ++ £139.00 |
| Nikkor-S 35mm f/2.8 pre-AI | exc ++ £89.00 |
| Nikkor-P 105mm f/2.5 pre-AI | exc ++ £149.00 |

INDEPENDENT NIKON

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| Teleplus MC-7 2x converter AI | exc ++ £75.00 |
| Canon MR20 Ringflash (50mm filter fit) | exc ++ £75.00 |
| Cosina 28-90mm f/3.5-5.6 AIS | exc ++ £39.00 |
| Sigma 15-30mm IF DG +hood | exc ++ £249.00 |
| Sigma 55-200mm HSM +box AF | exc ++ £99.00 |
| Sigma 80-200mm f/3.5-4.5 AIS | exc ++ £25.00 |

NIKON ACCESSORIES (NEW)

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| Nikon MB-15 Battery pack (F100) | exc ++ £99.00 |
| Nikon 82mm L37C (UV) filter | exc ++ £75.00 |
| Nikon HN-23 82mm screw-in Hood (80mm-200mm f/4, AF 85mm f/1.8S) | exc ++ £32.99 |
| Nikon MC-22 Remote Cord (10 pin -> Banana plugs) | exc ++ £57.99 |

OLYMPUS SYSTEM

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| Olympus OM1 +50mm f/1.8 +filter +case | exc ++ £299.00 |
| Olympus OM2n +50mm f/1.4 +case | exc ++ £299.00 |
| Olympus OM10 +50mm f/1.8 +manual adapter | exc ++ £99.00 |
| Olympus OM winder 2 | exc ++ £49.00 |
| Olympus VariMagnifier +case +box | exc ++ £60.00 |
| Olympus Zuiko 28mm f/3.5 | exc ++ £69.00 |
| Olympus Zuiko 135mm f/3.5 | exc ++ £69.00 |
| Olympus Zuiko 28-48mm f/4 | exc ++ £70.00 |
| Olympus Zuiko 35-70mm f/4 | exc ++ £70.00 |
| Olympus Zuiko 75-150mm f/4 +case | exc ++ £59.00 |
| Olympus 1280 flashgun +box | exc ++ £99.00 |

INDEPENDENT OLYMPUS

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|---------------------------------|---------------|
| Tamron 80-210mm f/3.8-4 (OM) | exc ++ £49.00 |
| Vivitar 28-200mm f/3.5-5.3 (OM) | exc ++ £39.00 |

EXPOSURE METERS

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| Minolta Auto Meter IVF +book +case | exc ++ £165.00 |
| Weston Master V +case | exc ++ £89.00 |
| Weston Euro master +case | exc ++ £89.00 |
| Polaris Flash Meter (ISO 6 to 80000) +case | exc ++ £85.00 |

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| Pentax MZ30 +40-200mm f/4-7.6 SMC | exc ++ £399.00 |
| Pentax P30 | exc ++ £60.00 |
| Pentax Program A | exc ++ £99.00 |
| Pentax Winder MEII | exc ++ £39.00 |
| Pentax Takumar 200mm f/4 +hood | exc ++ £75.00 |
| Pentax-M SMC 28-50mm f/3.5-4.5 +filter | exc ++ £89.00 |
| Pentax-A SMC 70-210mm f/4 +filter | exc ++ £125.00 |
| Pentax T6 2x converter | exc ++ £79.00 |
| Pentax-M Bellows | exc ++ £149.00 |
| Pentax Long Cable Release | exc ++ £40.00 |

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| | |
|---|---------------|
| Ricoh 50mm f/2 +box | exc ++ £35.00 |
| Sigma PKA 28-70mm f/3.5-4.5 +hood +filter | exc ++ £25.00 |
| Tokina ATX 35-200mm f/3.5-4.5 | exc ++ £40.00 |

PENTAX 110 CAMERAS

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| Pentax 50mm f/2.8 for 110 +box | exc ++ £39.00 |
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M42 SYSTEM

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|---|----------------|
| Carl Zeiss Tessar 50mm f/2.8 | exc ++ £35.00 |
| Pentax Spotmatic F Black body | exc ++ £79.00 |
| Pentax SV +55mm f/1.8 | exc ++ £199.00 |
| Pentax SV Black +50mm f/1.8 | exc ++ £299.00 |
| Pentax Super-Takumar 28mm f/3.5 +filter | exc ++ £79.00 |
| Pentax Takumar 55mm f/2 | exc ++ £39.00 |
| Pentax Super-Takumar 55mm f/2 +filter | exc ++ £49.00 |
| Pentax Takumar 105mm f/2.8 +hood | exc ++ £199.00 |
| Pentax Takumar 135mm f/3.5 | exc ++ £69.00 |
| Pentax Super-Takumar 150mm f/4 +hood | exc ++ £119.00 |
| Praktika MTL3 +case +book | exc ++ £49.00 |

FOUR THIRDS DIGITAL SYSTEM

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| Olympus 50-200mm f/2.8-3.5 +case +hood +filter | exc ++ £499.00 |
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MINOLTA SYSTEM (35MM FILM)

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| Minolta X300 +50mm f/1.7 +Soligor 35-200mm (MD) | exc ++ £169.00 |
| Minolta Dynax 404 SL Autofocus +Tamron 28-80 | exc ++ £49.00 |

MIRANDA SYSTEM (35MM FILM)

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| Miranda Extension Tubes (screw) +box | exc ++ £39.00 |
| Miranda Chest Level Finder Type 1 +box | exc ++ £40.00 |

SLR CAMERAS (35MM FILM)

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| Tamron Adaptal for TOPCON +box | exc ++ £20.00 |
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RANGEFINDER CAMERAS (35MM FILM)

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| Olympus 35 RD 40mm f/1.7 | exc ++ £299.00 |
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COMPACT CAMERAS (35MM FILM)

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| Contax T 38mm f/2.8 +flash +case +book +box | exc ++ £449.00 |
| Rollei 35 Classic f/2.8 40mm Sonnar +flash +case +boxed | exc ++ £1,199.00 |

OLYMPUS AZ330 SuperZoom 38-105mm

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|---|----------------|
| Olympus Trip 35 40mm f/2.8 +case | exc ++ £69.00 |
| Olympus 35-105mm f/3.5-4.5 | exc ++ £139.00 |
| Olympus XA2 f/3.5 | exc ++ £45.00 |
| Olympus XA2 f/3.5 +A11 IIgun +box +book | exc ++ £99.00 |
| Pentax Espio 140M 38-140mm +case | exc ++ £99.00 |
| Pentax Espio 35 35-70mm +case | exc ++ £89.00 |
| Samsung 115G 38mm-135 | exc ++ £49.00 |
| Samsung VEGA 140S 38-140mm | exc ++ £69.00 |
| Sea & Sea Motor Marine UNDERWATER | exc ++ £59.00 |

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| EOS 500D & 18-55mm IS C | £462 |
| EOS 550D & 18-55mm W | £500 |
| EOS 1000D & 18-55mm IS W | £250 |
| EOS 3 BODY C | £100 |
| EOS 5 W | £85 |
| EOS 50E & 38-76mm C | £35 |
| EOS 1000FN & 35-105mm C | £65 |
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| POWERSHOT G11 C | £252 |
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| 17-85mm f/4-5.6 IS EF-S USM C | £230 |
| 17-85mm f/4-5.6 IS EF-S USM W | £210 |
| 18-200mm f/3.5-5.6 EF-S IS W | £325 |
| 24-85mm f/3.5-5.6 USM W | £195 |
| 24-85mm f/3.5-5.6 USM C | £185 |
| 24mm f/1.4L W | £985 |
| 24mm f/2.8 FD C | £51 |
| 28-135mm IS C | £250 |
| 28-135mm IS W | £265 |
| 28mm f/1.8 USM C | £350 |
| 28mm f/2.8 FD C | £35 |
| 28mm f/2.8 SC FD W | £34 |
| 28-135mm f/3.5-5.6 IS W | £270 |
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| 70-210mm f/4 FD C | £55 |
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| 75-300mm f/4.5-5.6 EF II C | £155 |
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| 90mm f/2.8 T* C | £160 |

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| 32e EXT TUBE C | £80 |
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| C330F/80mm f/2.8 C | £225 |
| C3/80/135mm C | £300 |
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| D90 BODY W | £400 |
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| D70S BODY W | £200 |
| D70 BODY W | £141 |
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| F2 AS BODY C | £880 |
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| FM BODY C | £105 |
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| 18-70mm f/3.5-5.6 C | £182 |
| 18-105mm AF-S VR W | £154 |

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| 18-135mm VR W | £125 |
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| 24-85mm f/2.8-4D W | £340 |
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| 24-120mm f/3.5-5.6 VR W | £195 |
| 28mm f/3.5 NON AI C | £70 |
| 28-85mm f/3.5-4.5 W | £105 |
| 35-105mm AI C | £115 |
| 43-86mm f/3.5 C | £60 |
| 43-86mm NON AI W | £56 |
| 50mm f/1.8G AF-S DX C | £155 |
| 50mm f/1.8 AFD C | £100 |
| 50mm f/1.8 AI C | £60 |
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| SIGMA 18-200mm f/3.5-6.3 DC C | £123 |
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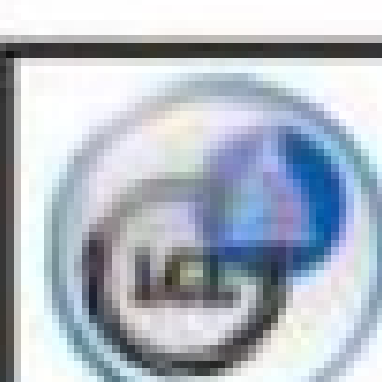
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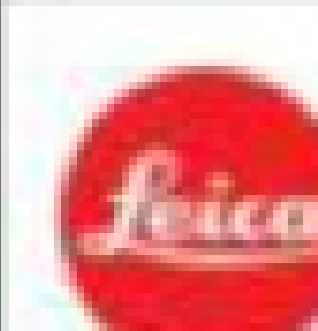
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'A COLLECTOR'S LIFE FOR ME'

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

I OVERHEARD an exchange at a car-boot sale once that sums up perfectly how things are not always what they seem at a first glance. 'How much are the snooker balls, mate?' asked one customer.

'They're tomatoes!' came the unexpected reply.

As I plough the car-boot field on a Sunday morning, I'm constantly scanning the goods on display, looking for clues that might suggest an old camera is buried in misleading boxes or layers of packaging. Disappointment is the norm at these events, as is the quickening of the pulse brought on by seeing the word Zeiss, for example, on a case that, when opened, reveals nothing but a few used flashbulbs.

I've learned over the years that in the olden days (as my kids would say) many items came in leather cases. Hairbrushes and shaving sets seem to occur most frequently dressed in this way. Consequently, when I spotted a small, curved, zipped, black case at a car-boot sale, my assumption was that it would contain a small bottle and a couple of glasses. Seeing the word Canon on the front of the case, however, sharpened my focus, and I lifted the lid to find a camera and an extra lens in a neatly fitted compartment.

One of the things I like about collecting old cameras is that there will always be models I have never heard of. This was one of them – a Canon Demi C half-frame camera. I was vaguely aware of this half-frame range of cameras, but I didn't know there were any that had interchangeable lenses. Later research revealed that the camera was made in 1966, and that only two lenses – a 25mm standard and a rather nice 50mm f/2.8 'telephoto' lens – were produced. Although I hadn't handled the Demi C before, I know enough about cameras to work out what was working and what wasn't. The absence of a battery compartment confirmed that the built-in exposure meter was of the selenium variety, so it would be simple to test. The needle did move when pointed towards the sun, but only momentarily, which was most likely due to a loose or corroded connection inside. The seller wanted £10 for it, and I decided I'd leave it for someone else.

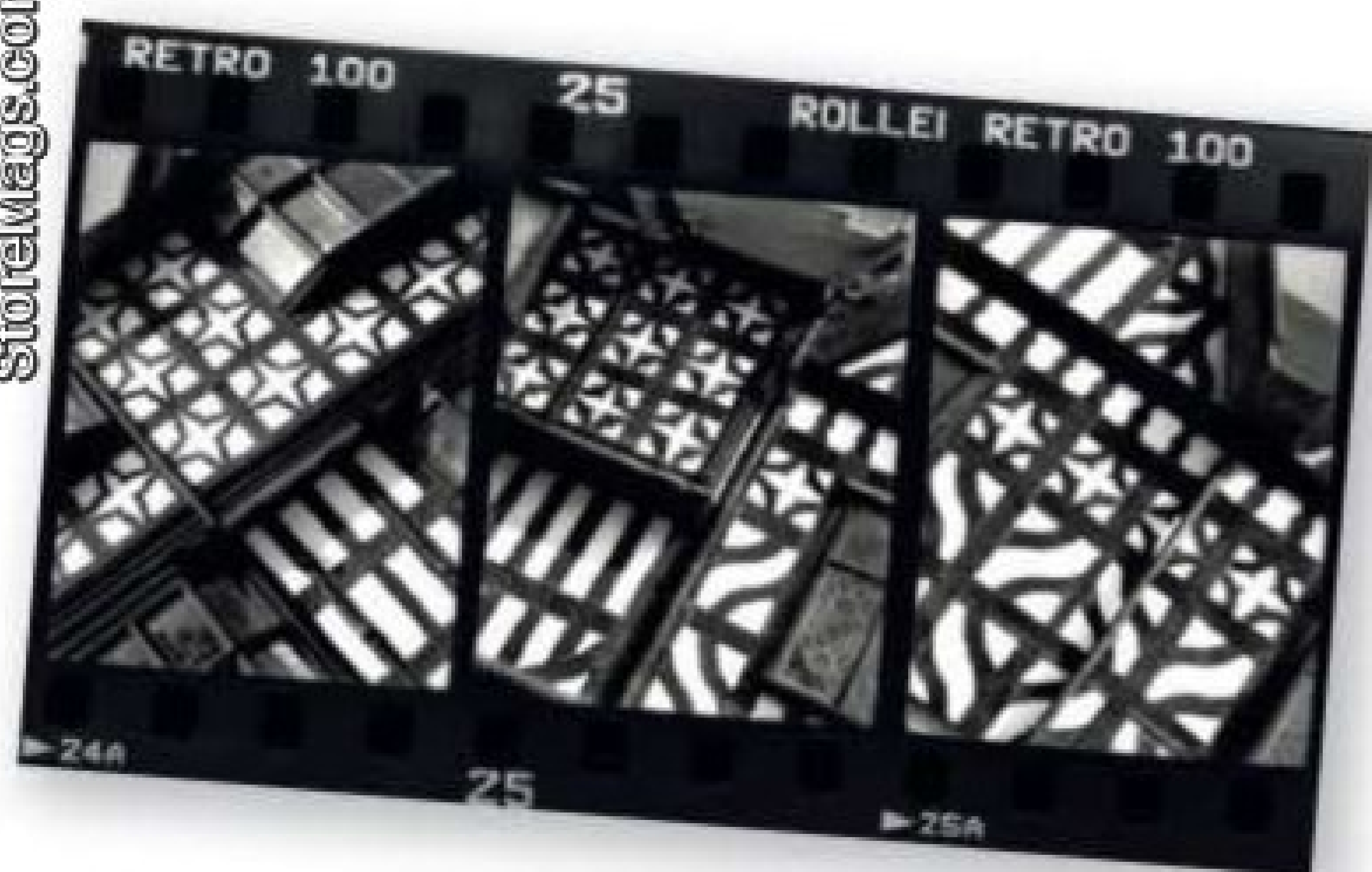


Experience has taught me that if you want something at a car-boot sale, you should buy it straight away. If you hesitate and go back for a second look, the chances are you either won't find it again or it will have been sold. Ploughing on through the next couple of rows of stalls, my mind kept returning to the Canon. Reasoning that I could still use it even with a faulty meter, I went back for a second look. It was still there. By now there were a few spots of rain in the air so the seller and I settled on a price of £7 – and that was the beginning of a beautiful friendship.

Half-frame cameras take twice the number of pictures as their full-frame counterparts, so you get 72 photos if you're using a 36-exposure cassette. The format became popular in the post-war years when film was expensive. Any way to eke out extra photos was welcomed. Apart from focusing, the only control is a single lever, which sets a combination of shutter speed and aperture based on the position of the exposure meter's needle. This camera meter has an intermittent fault, but as the lever is moved by hand it's easy enough to position it where it should be.

I like the camera because the portrait format of the frames allows me to take sequences of photos to make an interesting composition. This column goes under the banner *The final frame*, but I sometimes like to extend my composition even beyond the frame, looking for subjects where the inclusion of the sprocket holes in the final image might complement the content of the image. A series of black & white Tudor frontages in Shrewsbury, Shropshire, looked like a promising subject, so using Rollei Retro 100 film I took a series of shots (see left).

The Canon Demi C is one of my favourite cameras, and I've probably used it more times than most of my other film cameras. Each time I do, I can't help wondering how many broken teeth dentists see as a result of people mistakenly biting into a nice juicy snooker ball. **AP**



To see more photographs taken with the Canon Demi C, visit www.flickr.com/photos/tony_kemplen/sets/72157608330683744. To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

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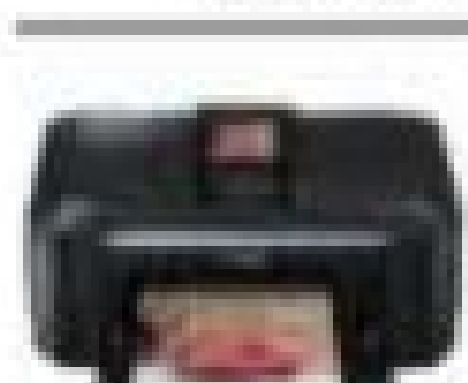
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100 GREATEST CAMERAS OF ALL TIME



The question of what makes a camera truly great has come up a lot during the making of this supplement and I believe it can be many things. The camera that first got you into photography is likely to be considered great in your book, as will any camera you have enjoyed taking pictures with over the years or the model you've always dreamed of owning. At the same time, cameras that have achieved great milestones can be considered great, such as the Hasselblad 500EL that was taken to the moon by Neil Armstrong, or the Minolta 7000 that introduced the first full autofocus system. I feel that both these reasons are equally important, but the decision should be a personal one to you, which is why this poll was populated entirely by the votes of AP readers. After all, these results were never intended to be based on sales figures or accolades alone. We hope you are reading this having cast your vote, and are looking to see whether your camera has made it into the Top 100. If your camera hasn't made it or you didn't vote, don't worry, as you will still find an eclectic mix of models spanning more than 110 years of photography, with some forgotten classics alongside the new contenders, but all with their own unique reasons for being here. So enjoy the read and try not to rush straight to number one!

Mat Gallagher

CONTENTS

| | |
|-----------|------------|
| 4 | 100-76 |
| 6 | 75-51 |
| 8 | 50-31 |
| 11 | 30-21 |
| 12 | THE VOTING |
| 14 | 20-13 |
| 16 | 12-10 |
| 18 | 9-6 |
| 20 | 5-2 |
| 22 | 1 |

Amateur Photographer

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100 Kodak Brownie No.0 1914

The Brownie No.0 came 14 years after the original Brownie and Brownie No.1, and was a smaller design for 127 film. It features a rotary shutter and a meniscus lens that sits behind it, and was designed as an affordable alternative to the vest-pocket model.

99 Bronica ETR-Si 1989

The ETR-Si was an updated version of the ETR-S and the last in the line of ETR models. This single-lens reflex, medium-format camera comes in a modular system, allowing users to interchange various viewfinders, backs and leaf-shutter lenses. The ETR-Si has a mirror lock-up facility and an improved back design.

98 Olympus OM-4 1983

At its release, the OM-4 was the top-of-the-range model and featured a new aluminium-cast body, viewfinder and metering system. The metering included state-of-the-art multi-metering for up to eight measurements, exposure memory, and highlight and shadow options for spot metering.

97 Olympus XZ-1 2011

Joining the increasingly popular advanced compact market, the XZ-1 offers a large (1/1.63in) 10-million-pixel sensor and a slim, pocket-sized body that pitched it against the likes of the Canon PowerShot S95 and Panasonic Lumix DMC-LX5. The camera features a handy control ring around the lens barrel and a fast f/1.8-2.5 zoom lens.

96 Nikon D40 2006

Following a line of budget models, and providing an upgrade to the D50, the D40 offered a slimmed-down offering at a low price to tempt users into the DSLR market. The feature set, though, was still impressive for its time, offering a 6-million-pixel sensor, ISO 200-3200, 2.5in LCD screen and in-camera retouching. The body doesn't include a focus motor, so only AF-S and AF-I lenses allow autofocus, but with a wide selection of these lenses available this was not an issue for new users.



The camera I really enjoy using is my Ebony 45S large-format field camera. The build

of the camera oozes quality and has such precision and control over the image. I don't have to worry about chromatic aberrations or edge sharpness, as my large-format optics do not suffer from these problems in the same way as DSLR lenses.

Tom Mackie

Landscape photographer
and AP Masterclass expert



95 Nikon D200 2005

The D200 was a rugged, semi-professional camera and a far superior model to the ageing D100 it replaced. The focus system was a new Multi-CAM 1000 with 11 AF points and 3D Color Matrix II metering. The D200's features include a sealed magnesium-alloy body, a 10.2-million-pixel CCD sensor and a shooting rate of 5fps.

94 Kodak Brownie No.2 1901

The Brownie No.2 produces six exposures on 120 film. Featuring a meniscus lens and a rotary shutter, there were many versions of the camera produced between 1901 and 1933. Early versions have a black leatherette-covered body, while later models came in a range of colours.

93 Olympus mju 1991

The first mju camera introduced the signature soap-bar design with a sliding front cover, which defined the range. It is a fully automatic compact camera with autofocus. The original mju series saw 13 models before moving to the mju-II and then mju-III ranges. Digital compact cameras also bore the mju branding from 2003 onwards.

92 Pentax 645D 2010

This digital medium-format camera took a long time to arrive for Pentax 645 users – five years, in fact, after its first announcement. However, when it was finally released in late 2010, it didn't disappoint. With a 40-million-pixel, 33x44mm sensor, a large solid build and the ability to accept the old Pentax 645 lenses, as well as a new weatherproofed design, it is the perfect flagship for the Pentax range.



91 Pentax K-7 2009

The K-7 saw a maturing of the Pentax DSLR range. This flagship product replaced the K20D, and although it maintained a 15-million-pixel resolution, it offered a new weather-sealed, magnesium-alloy body, a 3in, 921,000-dot LCD and HD video. The metering was a brand-new 77-segment system, while the four-channel read-out from the sensor allows a 5.2fps continuous shooting rate.

90 Nikon D5100 2011

The D5100 is Nikon's current mid-range consumer model, offering a similar 16.2-million-pixel sensor to the premium D7000 in a body more akin to the budget D3100. It features a 3in, 921,000-dot LCD, 11-point AF, Expeed 2 processing and 14-bit raw files, with an ISO of 100-25,600 and 4fps shooting. The D5100 is ideal for those who want high-level performance without the need for the rugged body.

89 Nikon D5000 2009

With the same 12.3-million-pixel sensor as the Nikon D90 and D300, the D5000 was always going to prove to be a popular camera. It was the second Nikon DSLR to feature HD video capture, and the first to have an articulated rear LCD screen. For first-time DSLR users, the D5000 has a wealth of scene modes, while wireless flash control is available for more advanced users.



88 Minolta 7000 (Maxxum) 1985

The Minolta 7000 was the first camera to feature a fully integrated autofocus system, with a brand-new lens mount replacing Minolta's MC/MD mount. This new A-mount is principally the same as that used by Sony in its current DSLR/SLT (single lens translucent) cameras. Focus motors are placed inside the camera, allowing smaller, lighter and cheaper lenses.

87 Olympus Pen E-P1 2009

This was Olympus's first compact system camera (CSC) using the micro four thirds mount. The design mimics the company's popular Pen range from the 1960s, but includes its latest 12-million-pixel Live MOS four thirds sensor and processing. This compact shape among smaller system cameras has since taken off, and it could be said that the E-P1 led the way.



86 Kine Exakta 1936 This was the first 35mm SLR, making it a real milestone in camera advancement. The model features a focal-plane shutter, and a bayonet lens mount for a series of mostly 50mm lenses ranging from f/1.9 to f/3.5. Later versions include a rectangular focus magnifier as opposed to the original circular offering.

85 Canon Digital IXUS 2000 Following the line of popular APS (Advanced Photo System) IXUS film cameras, the first digital version looked very similar. It features a 2.11-million-pixel sensor and a 35–70mm lens, taking a CompactFlash card for storage. There have been more than 50 Digital IXUS models since 2000, with the latest versions featuring 12x zoom lenses, 12-million-pixel sensors and touchscreen displays.

84 Canon EOS 50D 2008 A quick upgrade for the previous EOS 40D saw a jump in sensor resolution from 10 million to 15 million pixels for the EOS 50D. This advanced consumer model raised the bar to compete with the likes of the Nikon D300, and features a new 3in, 920,000-dot LCD screen on the rear for high-resolution image reviewing and composition with live view.



83 Leica M8 2006 The first Leica digital rangefinder camera was launched at the photokina trade show in September 2006. In line with the rest of the Leica M series, the M8 features an all-metal, magnesium-alloy body, with top and bottom plates milled from solid brass blocks. The camera's 10.3-million-pixel, APS-C-sized CCD sensor was developed by Kodak and designed especially for cameras with a short flange depth. With no anti-alias filter, the sensor is capable of capturing a lot of detail and takes full advantage of Leica's excellent



My favourite camera of all time is probably the Fuji GX617 panoramic, followed by the Pentax 67 and then the Hasselblad XPan. I used them all for years before moving to a digital model.

Lee Frost
Landscape photographer and AP contributor

lenses. However, the M8 doesn't have an IR or UV filter, which can cause strange colour effects when photographing some subjects. Costing around £4,000 when it first went on sale, the Leica M8 is still highly prized by Leica enthusiasts, although the more recent M9 is a far superior camera.



82 Hasselblad H4D 2009 At the top of the digital medium-format camera market sits Hasselblad's H4D range of cameras. There are six models, each with an identical body, but with different digital back and resolution image sensors. At the entry-level end there is the H4D-31, with a 31-million-pixel sensor, and at the top sits the H4D-200MS. The MS designation stands for Multi-Shot, a feature that allows the camera's 50-million-pixel sensor to be shifted four times to produce a 200-million-pixel image. Another compelling feature is True Focus, which automatically adjusts the focus if an image is focused and then recomposed. Used by professional studio photographers the world over, Hasselblad's H4D cameras aren't cheap and can only be lusted over by the average enthusiast photographer.

81 Nikon F6 2004 Nikon's top-of-the-range film SLR, the Nikon F6, is still available. With its roots dating back to the Nikon F, which was released in 1959, the F6 is one of the most highly specified film cameras ever produced, and several of its features and the build quality of the camera set the standard for the digital models that followed. Many of the F6's features are the same as those found on the Nikon D2X, including 3D Color Matrix metering and an 11-point AF system. The F6 also has a shooting rate of up to 8fps with an optional battery back and 41 custom functions. The camera was styled by the famous car designer Giorgetto Giugiaro, who as well as styling cars for companies such as Ferrari,

Lotus, Lamborghini, BMW and Alfa Romeo, also worked with Nikon in styling the F3, F4, F5, F6 and D3.

80 Nikon D3100 2010 Nikon's most recent budget DSLR camera has an impressive specification for both the amateur and advanced user. It features a 14.2-million-pixel sensor, 11-point AF system and an ISO range of 100–12,800, plus a 3in rear screen, guide mode and 1080p HD video, making it one of the most highly specified entry-level models on the market.

79 Nikon FM 1977 The FM is a solid, functional camera made almost entirely of metal using a copper-aluminium chassis and a titanium-bladed shutter. Exposure control is fully manual and features a centreweighted TTL meter with an LED needle system that appears in the viewfinder. The chassis design for the FM was used as a basis for the FE, FM2, FE2, FA and FM3A over the next 29 years.



78 Sony NEX-7 2011 Only just released and not even available in the shops at the time of writing, a large number of people clearly hold extremely high expectations for the NEX-7. With a 24-million-pixel, APS-C-sized sensor and built-in, 2.4-million-dot OLED electronic viewfinder, it is undoubtedly the most advanced compact system camera yet. With a growing range of Sony E-system lenses and an Alpha lens adapter, as well as third-party lens adapters, many photographers will use the NEX to give older optics a new lease of life. After all, the NEX-7 is around £4,000 cheaper than a Leica M9.

77 Minolta Dynax 7000i 1988 The Minolta Dynax 7000i was an update of the 7000 that featured a new, faster AF system and, for the first time, Minolta's expansion card system. The card worked as a very early scene mode, automatically adjusting camera settings, such as aperture and metering mode, to suit the requirements advertised on the card, such as sports/action.

76 Leica M1 1959 Based on the M2, the Leica M1 was a simplified camera and the cheapest of the Leica range, making it ideal for use with telescopes, microscopes and other scientific equipment. It lacks a rangefinder system, but includes a parallax-corrected viewfinder with frames for 35mm and 50mm.

75 Canon EOS 500D 2009

Released six months after the Canon EOS 5D Mark II, the EOS 500D shares a few of the more advanced camera's features, including the Digic 4 processing engine. It also has an ISO sensitivity expandable to ISO 12,800, which is impressive for a camera at this level, and a 15.1-million-pixel CMOS sensor. However, for many people the feature that makes the EOS 500D stand out in a sea of entry-level DSLRs is the full HD (1080p) video capture. At the time, the EOS 5D Mark II was the only other camera to offer this feature.



74 Olympus E-5 2010

This top-of-the-range and possibly last-ever Olympus DSLR replaced the four-year-old E-3 at the end of 2010. It features a fully weather-sealed, magnesium-alloy body and a 3in LCD screen, while internally offering a 12-million-pixel Live MOS sensor and TruePic III processor. This camera may not have been revolutionary, but it is the pinnacle of Olympus's DSLR technology.

73 Nikon D70 2004

The D70 was Nikon's first budget DSLR and competed against Canon's EOS 300D. It features a 6-million-pixel, APS-C-sized sensor and an ISO range of 200–1600. The Multi-CAM900 AF system provides five AF points and the rear screen has a 1.8in, 130,000-dot display. Although it may seem basic by today's standards, it led the way for the raft of budget models that followed and helped popularise DSLRs with the masses.

72 Canon EOS 600D 2011

Released earlier this year, the Canon EOS 600D has already struck a chord with many photographers. Until the recent release of the Sony Alpha 77, the 18.1-million-pixel resolution of the EOS 600D was the highest of any camera with an APS-C-sized sensor. The 1.04-million-dot, 3in vari-angle screen, built-in wireless flash control and 1920x1080-pixel, full HD video capture are just a few of the other features that have led the EOS 600D to become one of the most advanced entry-level cameras of all time.

71 Mamiya RB67 1970

With its 6x7cm format and rotating back, the Mamiya RB67 quickly became popular for both landscape and studio photographers, and offered a feasible alternative to the 6x6cm and other square formats of medium-format cameras. Switching from portrait to landscape is simply a

case of rotating the back, and the larger negative means less cropping and enlarging of negatives when printing, which in turn improves image quality. The fully mechanical RB67 gradually evolved until the release of the RB67 Pro SD in 1990, a camera that was in production until just a few years ago.

70 Canon EOS 400D 2006

The entry-level Canon EOS 400D was the first Canon EOS camera to feature a built-in sensor-cleaning system, for shaking dust off of its 10.1-million-pixel sensor. It uses the same Digic II processing engine as its predecessor, the EOS 350D, but a larger buffer means that it can shoot at 3fps for a burst of 27 JPEG images. More importantly, its affordable price meant it would have been the first DSLR for many enthusiast photographers.

69 Praktica MTL3 1978

Despite its somewhat simple design, the Praktica MTL3 has some quite advanced features for a camera of its age and price. Made in the Pentacon factory in East Germany, the MTL3 features a vertical plane mechanical metal curtain shutter with a maximum shutter speed of 1/1000sec. With a 42mm screw lens mount, a huge amount of different lenses from Pentax, Pentacon, Fuji, KMZ, Olympus and Schneider are available for the MTL3, which, combined with its inexpensive price, made it an ideal first SLR for many a photographer.

68 Rolleiflex 3.5F 1958

The Rolleiflex F range principally came in two variations: the 2.8 and the 3.5. The 3.5 was the more affordable version with a Planar or Xenotar 75mm f/3.5 lens. There were three 3.5F models over its six-year lifespan. It comes both with and without a coupled meter and uses 120 film, or 35mm film via an adapter.

67 Leica MP 2003

The Leica MP (with the MP standing for 'mechanical perfection') is an all-mechanical camera, with only the light meter requiring a battery for operation. The rest of the camera can be operated entirely manually. In comparison, the MP's contemporary, the M7, has an electronically controlled shutter, with only 1/60sec and 1/125sec working without a battery. Until the M7, the Leica M-series cameras had always been mechanical. The Leica MP actually has a lot in common with the Leica M3, with the MP being similarly styled and having an all-metal film-advance lever. The MP's metal controls and fully mechanical design mean it can be used in adverse conditions and it should last a lifetime.

66 Leica M7 2002

An evolution of all that has gone before it, the Leica M7 brought the M-series rangefinders into the modern age by introducing a few electronic conveniences, such as aperture-priority mode and DX film-code reading. For many, these changes make it the most versatile Leica M-series camera ever made, while others bemoan its use of batteries and instead see the fully manual Leica MP as the pinnacle of Leica mechanical engineering.



65 Rollei 35 1966

The Rollei 35 series of tiny, high-quality 35mm compact cameras remain hugely popular among collectors and users. The original model was on sale until 1974, but founded a series that lasted well into the '90s. The Rollei 35 features a Tessar 40mm f/3.5 lens, manual-exposure control, and came in a choice of black, brown, leatherette or chrome.

64 Leica M4 1967

The Leica M4 defined the style of nearly all the M-series cameras that followed. Replacing the M3, the M4 introduced a few new features that have remained ever since, including an angled film-advance lever and a self-resetting film counter. One of the reasons for its popularity is the speed at which a film could be loaded, shot and rewound. In fact, Leica continued to make the M4 for a few years after the M5 was introduced in 1971. A slightly less expensive production version of the camera was produced between 1978 and 1980, called the M4-2. With sales of the M5 and R-series cameras not going as well as planned, many claim that the M4-2 was the camera that saved Leica from going bust.

63 Kodak Brownie No.1 1900

Now more than 110 years old, the Eastman Kodak Company Brownie was the camera that brought photography to the masses. Made from cardboard and costing just \$1, it was the first point-and-shoot model and in the first year alone more than 150,000 were produced. Once the roll of 117 film was finished, the camera could be returned for the film to be processed and printed, with the camera given back to the owner fitted with a fresh roll of film. This model of processing still exists, with many processors still giving away a free film with development.



My favourite cameras are the twin-lens Rollei 2.8, Leica M7 and Hasselblad 503CW.

I also enjoy using the Deardorff 11x14 camera because I like the aggravation of it.

David Bailey
Award-winning
freelance photographer

STORE/KEGG.COM

100 greatest cameras supplement



62 Canon EOS 300D 2003 September 2003 saw the first in a very popular line of entry-level DSLRs from Canon that made good-quality digital images affordable. The EOS 300D was the first sub-£1,000 DSLR. It was in production for around 18 months, being replaced by the EOS 350D at the start of 2005. The EOS 300D features a 6.3-million-pixel, APS-C-sized sensor, an ISO range of 100–1600, a 1.8in LCD screen with 118,000-dot resolution and 2.5fps frame rate.

61 Minolta Dynax 7 2000 The Dynax 7 is widely considered to be Minolta's most advanced film SLR. An LCD display dominates the rear door of the camera, offering a full operational view, and easing navigation of the vast custom settings. A unique feature is a multiple exposure while varying the aperture that is designed to emulate the company's 135mm STF (smooth transition focus) for better-quality bokeh.

60 Sony Alpha 700 2007 Sony's second-ever Alpha camera was released midway through 2007 and ceased production two years later, with no immediate replacement (although the more expensive full-frame Alpha 850 was introduced instead). Like the Konica Minolta Maxxum 7D before it, the Alpha 700 was positioned as an enthusiast-level DSLR. It has an APS-C-sized CMOS sensor with 12.24 million pixels, magnesium-alloy chassis and sensor-shift SteadyShot. The Alpha 700 has now officially been replaced by the Alpha 77 SLT (single lens translucent) camera.

59 Minolta Dynax 9 1998 It took a mere 13 years from Minolta's first generation of 35mm film, autofocus SLRs (the Maxxum 7000) to kick off its fifth generation through the Dynax 9 – the company's last professional-level model. It is a weighty and rugged camera, made from a zinc and aluminium frame with stainless-steel panels. Stand-out features include a 1/12,000sec maximum shutter speed, 5.5fps frame rate and an A-mount bayonet lens mount that is now used in Sony digital cameras.

58 Canon EOS 450D 2008 Although the enthusiast-level EOS 450D saw only a small increase in resolution from 10.1 million pixels in the EOS 400D to 12.2 million pixels, it was a significant step up. It enabled Canon to compete with the Nikon D300 and Sony Alpha 700, which also offered 12-million-pixel resolutions and had been released some months



My favourite cameras are the Canon EOS-1 and the EOS 5D Mark II. I had previously been using the Canon F-1, so when the EOS-1 arrived with its autofocus and new range of lenses the results were amazing, with pin-sharp pictures every time. The EOS 5D Mark II carries on this tradition. First, it is a full-frame model, which the EOS-1 Mark IV isn't, and second, it is small and therefore quite discreet, with beautiful colours and quality at higher ISOs.

Cathal McNaughton
Press photographer
and AP contributor

before. However, the overwhelming reason for the camera's popularity was its price, which was well below that of the D300 and Alpha 700, making this new high resolution affordable to enthusiast photographers.

57 Fujifilm FinePix X100 2010 Recreating the look of rangefinders past, the Fujifilm FinePix X100 is a dream today for the photographers of yesteryear. It makes use of a 12.3-million-pixel, APS-C-sized sensor and fixed, 23mm (35mm equivalent) f/2 lens. An impressive feature is the camera's hybrid viewfinder, which is both optical and electronic. Like old rangefinders, the X100 uses the reverse Galilean-type optical viewfinder for focusing, while the overlaid EVF can display images immediately, as well as in-camera menus, so the camera never has to leave the eye.

56 Nikon D300S 2009 Building on the success of the D300, the D300S added video shooting through 720p-resolution, 24fps files, a quiet shutter mode, dual card slots (for SDHC and CompactFlash) and a slightly faster frame rate of 7fps. Otherwise, the 12.3-million-pixel, APS-C-sized sensor remains, as does the core operation of the camera and magnesium-alloy body. The D300S is still in production today as the company's flagship DX-format (APS-C) camera.

55 Canon EOS 350D 2005 The Canon EOS 300D may have been the first budget DSLR, but its replacement, the EOS 350D, addressed many of its predecessor's problems. The large plastic finish was replaced with a smaller, more solid build, and it was given a brand-new 8-million-pixel CMOS sensor and a Digic II processor for faster operation, lower power consumption and improved image quality.

54 Canon EOS 60D 2010 Voted AP Product of the Year and Camera of the Year in 2010, the EOS 60D is Canon's current mid-range/enthusiast-level DSLR. It impressed us with its 18-million-pixel, APS-C-sized sensor (which is also found in the next model up, the EOS 7D) and articulated LCD screen (for the first time on a Canon DSLR) with an unbeaten 1.04-million-pixel resolution. Because it has a polycarbonate body, it was priced much cheaper than its direct competitors, which were generally constructed from magnesium alloy.



53 Olympus XA 1979 This is one of the smallest rangefinder cameras ever made. The clamshell-designed compact camera has manual focusing and aperture priority with a 35mm f/2.8 lens comprising six elements in five groups for a reduced size. A flash unit can be attached to the side of the camera for low-light use.



52 Leica III 1933 In one guise or another, the Leica III was in production for more than 25 years. Released shortly after the Leica II, the Leica III is similar, but its defining feature is the introduction of a dial on the front of the camera for slower shutter speeds of less than 1/20sec. After the Second World War, improvements were made to the camera, including a self-timer lever and flash synchronisation. This model went on to be known as the Leica IIIa and was one of the most popular versions of the camera.

51 Canon F-1 1971 The F-1 was Canon's first real professional-level 35mm film SLR. Its rather blatant naming placed it as a direct competitor to Nikon's then-market-dominating F series. The F-1 is a fully manual model, and its most dramatic revision, the electronically controlled F-1N, was released in 1981. A year after the F-1, a new version of the camera was announced featuring a fixed pellicle mirror, which at the time provided a world-leading 9fps shooting rate. The original F-1 features interchangeable viewfinders, a motordrive and the widely acclaimed TTL metering system.



I have a special affection for the Olympus OM-1N that I bought in 1982. It still sits

on my desk as a memento, alongside the battered Nikon F5 that was my workhorse for nine years of global travel in the late 1990s and early 2000s. The OM-1N is incredibly neat and portable by today's standards; it was a great pity Olympus abandoned the professional market in the 1990s as the OM system had a lot going for it. The Canon EOS-1Ds Mark III is my current tool of the trade, and although an amazingly flexible camera it seems gargantuan in comparison.

David Noton

Landscape photographer
and AP contributor

50 Canon EOS 550D 2010

Like the more expensive EOS 60D and 7D, the EOS 550D uses an 18-million-pixel, APS-C-sized sensor, which is especially impressive given its position as a mid-range DSLR. Furthermore, the camera offers 1080p video recording. Its year-long production life, after which it was replaced by the current EOS 600D, was particularly limited given its position in the ever-changing digital camera market, but nonetheless the camera helped to make high-quality images more affordable.

49 Olympus Trip AF 1984

Although these Trip cameras shared the name of the popular Trip 35, they were a very different product. This, the first model, is a plastic point-and-shoot camera with focal lengths set to 1.5m and 4m, and a shutter speed automatically chosen at 1/85sec or 1/120sec. The name continued to be used on compact cameras until 2000.



48 Nikon F4 1988

Every one of the Nikon F-series models is in our top 100 cameras, which is a fine accolade. The fourth version was manufactured between 1988 and 1997, and was the first model to feature autofocus. The F4 is a fully electronic camera, using three bottom-mounted battery packs to operate its motorised film transport (for up to 5.7fps in the F4E), and an additional vertical shutter-release button. There is a transitional feel to the F4, as it embraces both the traditional and mechanical controls, with LCD display, autofocus, auto exposure and the removal of the manual film-advance lever.

47 Pentax LX 1980

Pentax's sole answer to the professional-level 35mm SLRs from Nikon, Canon and Olympus came in the form of the LX. It is a manual-focus camera with a reliable mechanical operation and, like many cameras at this top level, features a tough, weatherproof body. Its production spanned more than 20 years, making this one of the most successful cameras in the company's history. A limited LX Gold edition was produced to celebrate the production of 10 million SLR cameras.

46 Canon EOS 40D 2007

Positioned as Canon's mid-range/enthusiast-level DSLR, the 40D is the sixth version in the line. It uses a 10.1-million-pixel sensor, provides 14-bit raw files and was the first in the line to offer a 3in LCD screen together with live view, which four years later is the industry standard. The body has a magnesium-alloy chassis and is weatherproofed.

45 Nikon F5 1996

The Nikon F5 was manufactured between 1996 and 2004, seeing the company's professional 35mm F series through to the F6 and the introduction of the D-series DSLRs. Like the two previous F-series models, the F5 is very well made, uses battery power to function, features an interchangeable 100% viewfinder and very short shutter lag. New features to the range included a 3D Color Matrix meter, a mirror-balance system to reduce camera shake, 8fps shooting rate and electronically controlled shutter speeds of 30-1/8000sec. In fact, the feature set of the F5 even exceeded its successor, the F6, so for a while it commanded a greater price.

44 Pentax MX 1976

Pentax's first foray into the professional-level 35mm SLR market came in the form of the MX. Released in 1976 and produced by Asahi Optical Co, it should not be confused with the entry-level M-series models. Much like the Olympus OM-1, the MX features a compact and lightweight body, fully mechanical construction, manual exposure and focus. The camera's K mount is still in use today in the company's digital cameras.

43 Kodak Brownie 127 1952

The Kodak Brownie range of camera made photography available to the masses. Eastman Kodak's first Brownie was introduced in 1900, yet it was more than 50 years before the most popular model, the 127, was released. Between 1952 and

1967, millions of units were sold. The camera is made from Bakelite plastic and used 127 film, which provided eight frames, and then 12 frames in the third and final version of the 127.



42 Canon EOS-1D Mark IV 2009

Announced in December 2009 and still current today, the EOS-1D Mark IV uses a 16.1-million-pixel, 27.9x184mm, APS-H sensor (which is sized between APS-C and full frame). It is widely used by professionals for action photography because of its fast Dual Digic 4 processor, 10fps shooting rate and responsive autofocus system. Furthermore, its sensitivity range extends to an unprecedented ISO 102,400, making it ideal for low-light photography. This truly is a camera to perform in a wide variety of situations. Other features include a weather-sealed magnesium-alloy body and twin-slot storage.

41 Krasnogorsk Zenit-E 1965

Zenit is a Russian camera brand based in the town of Krasnogorsk, Moscow. It is well known for producing 35mm SLR cameras, and the Zenit-E is the most famous model. During production, more than 12 million units were made. It uses a simple design and is built like a tank, being heavy and durable. In operation, the light meter displays on the top-plate and must be aligned to find the correct aperture and shutter settings, while the diaphragm needs stopping down prior to exposure, at which point a violent mirror slap confirms the action.



40 Polaroid Land Camera 1948

Named after Edwin Land, their inventor, Polaroid Land Cameras introduced instant imaging to the world long before the world had even comprehended digital cameras. The original bellows Land Cameras used two spools of positive and negative film, which were squeezed between two rollers. After a minute, the camera back could be opened and the developed image was revealed. The process was simplified and cameras used packs of film, making them easier to insert and remove. The Land Cameras quickly evolved into the familiar plastic Polaroid cameras of later years.

39 Canon EOS-1Ds Mark III 2007

Canon's EOS-1Ds Mark III has been the company's flagship top-level professional DSLR for more than four years, which by today's standard is astonishing and a testament to how successful this camera continues to be. It features a full-frame sensor with 21.1 million pixels, Dual Digic III processor, an ISO range of 100-1600 and a durable magnesium-alloy build. With 300,000 shutter cycles, the camera is designed for the frequent use a professional photographer demands from their camera.

**38 Olympus OM-2N 1979**

The Olympus OM-2 underwent a revision in 1979. The OM-2N was almost identical to the OM-2, but with a host of subtle new features to improve the camera's performance. These included an increase in the automatic exposure limit from 60secs in the OM-2 to 120secs in the OM-2N, an exposure compensation warning flag in the viewfinder, full-frame average metering at all shutter speeds and the use of Olympus Recordata backs.

37 Nikon D300 2007

Late in 2007, Nikon introduced the D300 DSLR as its latest flagship DX-format model, to replace the D200. The D300 uses an APS-C-sized sensor with 12.3 million pixels. Also, with a built-in autofocus motor (for all Nikon AF lenses), magnesium-alloy weather-sealed body, 3in, 921,600-dot, LCD screen and up to 6fps shooting rate, the D300 was considered one of the finest enthusiast-level cameras on the market. The D300 was officially discontinued two years later having been succeeded by the D300S.

36 Olympus OM-10 1979

On release, the Olympus OM-10 was available alongside the OM-2N in the late 1970s and was in production for almost ten years. It was Olympus's first consumer-friendly 35mm SLR

camera (indicated by its double-digit name). It was more affordable thanks to the build quality of the camera, while autoexposure (in aperture priority) and exposure compensation made the camera easier to operate.

35 Sony Alpha 900 2008

Released in September 2008, the Alpha 900 was Sony's first-ever 'professional' DSLR. Three years on and it is still the company's flagship camera (outliving the discontinued Alpha 850), using a full-frame, 24x36mm sensor with 24.6 million pixels. It gave us Intelligent Preview mode that shows the exposure settings prior to capture, taking into account aperture, shutter speed, white balance and Dynamic Range Optimizer (DRO). Its viewfinder displays 100% of the frame, too. A clear benefit to the Sony system is its compatibility with analogue Minolta lenses, while new lenses are produced by Sony and Zeiss.

34 Olympus OM-2 1975

Just a few years after the launch of the OM-1, Olympus decided to update the camera with a new automatic aperture-priority mode. The body of the OM-2 is virtually identical to the OM-1 apart from a few refinements. Aperture priority mode is the most heralded of these, but the OM-2 was also the first SLR to have TTL off-the-film (OTF) flash metering. This reads the light reflected off the surface of the film and, based on this reading, the camera switches off a flashgun once the required exposure has been met. It is this principle that has led to the automatic flash metering we know today.

33 Olympus OM-1N 1979

Six years after the OM-1, Olympus released the refined OM-1N version. The camera maintains the OM-1's excellent compact, lightweight design and workhorse reliability that users had come to expect, and brought a few additional features. These include a coupling contact for the matching strobe and an LED in the viewfinder to indicate when the strobe was



My favourite camera is the Canon T90. It was the first professional camera that I owned, it looked awesome and felt like a warm, friendly glove in my hand. I loved the sound of the motorwind when it was hammering away at full tilt and the anticipation that it brought because I would have to wait three or four days before I could see if the images were any good!

Paul Hobson
Wildlife photographer
and AP contributor

fully charged. Like the OM-1, the OM-1N is all-mechanical, uses a fixed prism, TTL metering, and a large and exceptionally bright viewfinder. Its design quirks include a shutter-speed dial around the lens mount. The OM system, as ever, is backed up by some impressive optics, making this camera a favourite among many.

**32 Canon T90 1986**

The T90 was Canon's last model to use its FD lens mount and the last manual-focus, professional-level 35mm SLR camera. Many say that this camera is Canon's best design ever, and one that lives on through its influence in the design of many EOS models. For a mechanical advantage, the T90 featured three micromotors within the body (for a fast 4.5fps shooting rate and quicker mirror, shutter and winder function), where previously other cameras had used one motor to do it all. Further accolades include the company's first TTL flash metering and at the time the most advanced LCD display for shooting information.

31 Hasselblad 500C 1957

The 500C's most famous claim of being the first camera used by NASA in space (albeit with modifications to reduce the weight) effectively put this Swedish brand in the spotlight, making Hasselblad the medium-format darling of professional photographers to this day. Victor Hasselblad's 500C is named according to its fastest shutter speed, and is part of the company's V series. It replaced the 1600F and 1000F, getting rid of the focal-plane shutter in favour of a leaf (Compur) shutter. Key features at the time included electronic flash synchro at all shutter speeds and auto aperture stop-down.





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30 Nikon F2 1971

Nikon's second professional-level 35mm SLR was manufactured between 1971 and 1980 (more than 800,000 units). Its body is entirely metal, its levers and gears are mechanically controlled, and it is a fully manual-exposure and focus-control camera. Where it built on the Nikon F was through a faster maximum shutter speed (1/2000sec), larger reflex mirror and improved ergonomics. This was the last all-mechanical Nikon professional camera. The F2 features interchangeable viewfinders known as 'heads'. These were sold separately, allowing for different ways of metering depending on requirements.

29 Rolleiflex f/2.8F 1960

German company Franke & Heidecke produced a long line of Rolleiflex cameras, most famously its medium-format twin-lens reflex cameras (TLRs). Each was known for its excellent durable build quality, sharp optics and compact, lightweight body. Most celebrated of all is the Rolleiflex 2.8F, having been in production for more than 20 years. If imitation is a sign of success, then the Rolleiflex camera is an overwhelming one, but although much imitated it has never been bettered.



28 Leica 1 1925

The Leica 1, also known as the Leica A, was heralded by many as the camera that popularised 35mm photography and was a triumph of design. The collapsible 50mm f/3.5 lens, 1/500sec maximum shutter speed and quick focus lever were all stand-out features, but it was the camera's small design that made it popular. The Leica 1 was not actually a rangefinder camera, but instead had a fixed 50mm viewfinder. A vertical rangefinder accessory could be attached to the accessory plate for more accurate focusing. Given the camera's importance in popularising photography, it is surprising that it doesn't feature higher up in this list.

27 Pentax K1000 1976

Announced by Asahi Optical in 1976, just after the company's K2, KM and KX, the K1000 was in production for more than 20 years and sold more than three million units along the way, making it the best-selling Pentax camera of all time. Its simple design meant it could be manufactured at low cost, which established the camera as a firm favourite with students, yet the K1000 featured a rugged metal body, mechanical operation and fully manual controls.



26 Olympus OM-4T/OM-4Ti 1986

The Olympus OM-4T, which was launched in 1986 and discontinued in 2002, was also known as the OM4-Ti in the USA from 1997. The camera takes the basic design of the Olympus OM-4 and adds a titanium top and bottom plate for extra strength, as well as improving on the weather sealing of the camera. However, the most impressive feature is the new electronic flash-control system. When combined with the Olympus F280 flash, the OM4-T could synchronise with a flash at shutter speeds as fast as 1/2000sec.

25 Nikon FM2/FM2N/FM2T 1982

In one form or another, the Nikon FM2 was in production for almost 20 years, from 1982 until 2001, with much of the camera's longevity and popularity due to the high degree of precision engineering that went into its compact SLR design. The vertical-travel metal-bladed shutter has an extremely impressive maximum speed of 1/4000sec and a flash sync speed of 1/200sec. This was improved in 1984 with the FM2N, which uses titanium-tipped shutter blades and has an improved X-sync of 1/250sec. The final version, the FM2T, had a titanium top and bottom plate to make it stronger and lighter.

24 Nikon F3/F3AF/F3H 1980

The F3 was the first Nikon SLR to feature the now iconic red stripe along the camera's handgrip. It was launched ten years after the F2, and the design of the F3 meant that it was in production for 21 years, despite being frowned upon by professional photographers at the time of its release. This was largely because the advanced shutter was the first in a Nikon F-series camera that relied on batteries, and it also had an automatic aperture priority mode. However, its 1/2000sec maximum shutter speed, advanced centreweighted metering system and huge range of accessories, including viewfinders, focusing screens, data backs and motordrives, made it a popular choice for professional and enthusiast photographers alike. There were a number of variants of the Nikon F3, but perhaps the most notable is the Nikon F3AF. Launched in 1983, this was Nikon's first AF SLR and it was compatible with two Nikkor AF lenses, the AF 80mm f/2.8 and the AF 200mm f/3.5 ED-IF. What is also interesting is that the AF motors for this system are actually in the lenses, not in the camera. Another variation was the Nikon F3H, which had a pellicle mirror, and when used with the MD-4H motordrive was capable of a 13.5fps shooting rate.

23 Pentax Spotmatic 1964

The name for Asahi Optical's Pentax Spotmatic came from the plans for the camera to use spot metering, an idea that was scrapped at the last minute. Instead, the Spotmatic was one of the first cameras to offer through-the-lens (TTL) exposure metering on an average metering basis, and later through centreweighted, too.

The Spotmatic was produced from 1964–1976 and is the first in the series of 35mm SLRs that includes the Spotmatic II, IIa, F, SP500 and SP1000 – all versions use the M42 screw mount. The design of the Spotmatic became the basis for many of the company's cameras, like the K1000.

22 Pentax K-5 2010

Currently top of Pentax's DSLR range, the Pentax K-5 is one of the most recent cameras to feature in our Top 100. Its 16.3-million-pixel CMOS sensor is created by Sony, and it is the same basic sensor that is used by Sony in the Alpha 55 and also by Nikon in the D7000. It is the low level of noise produced by this sensor that allows the K-5 to have an impressive maximum sensitivity of ISO 51,200. The camera uses the same magnesium-alloy body as the K-7, but has a new 11-point AF system and the ability to shoot HD video at a full (1080p) resolution. However, it is features such as 100% viewfinder coverage, 7fps shooting rate, 71-segment metering system and the use of the raw DNG format that help to make it popular among discerning enthusiast photographers. And, of course, as the K-5 uses the Pentax K mount, there is a wealth of affordable, used AF and manual-focus lenses.



21 Leica M6 1984

One of the most popular rangefinder cameras of all time, the Leica M6 is styled like the Leica M4, rather than the dated design of the M5. Like its predecessors, the M6 is fully mechanical, with the batteries only required for the metering system. The camera came in two different versions, the M6 and M6 TTL. The TTL version was introduced in 1998 and was in production until 2002. The latter version was identical to the original M6, but added TTL flash metering to the feature list. This is often seen as something of a moot point by many Leica users, as the Leica rangefinders generally aren't the type of cameras that most photographers would use with an automatic flashgun. With the introduction of the M7, and the advent of digital cameras, the price of used M6 cameras has fallen and they can now be bought for around £750.

The voting

We explain how the voting took place and look at the facts and figures behind the results

WE FIRST devised a list of the cameras we considered to be popular and influential among *Amateur Photographer* readers. This list stretched to more than 800 cameras and became the basis for our online poll. Readers were then asked to log on and cast a maximum of three votes for the camera they consider to be the greatest of all time. Alongside

the selected 800-plus cameras, users were free to input the name of any camera they wished, while postal votes were also accepted and entered into the database. Over a period of four weeks, almost 15,000 votes were cast and a total of 709 different models voted for. On these pages we analyse the cameras that made our Top 100 list.

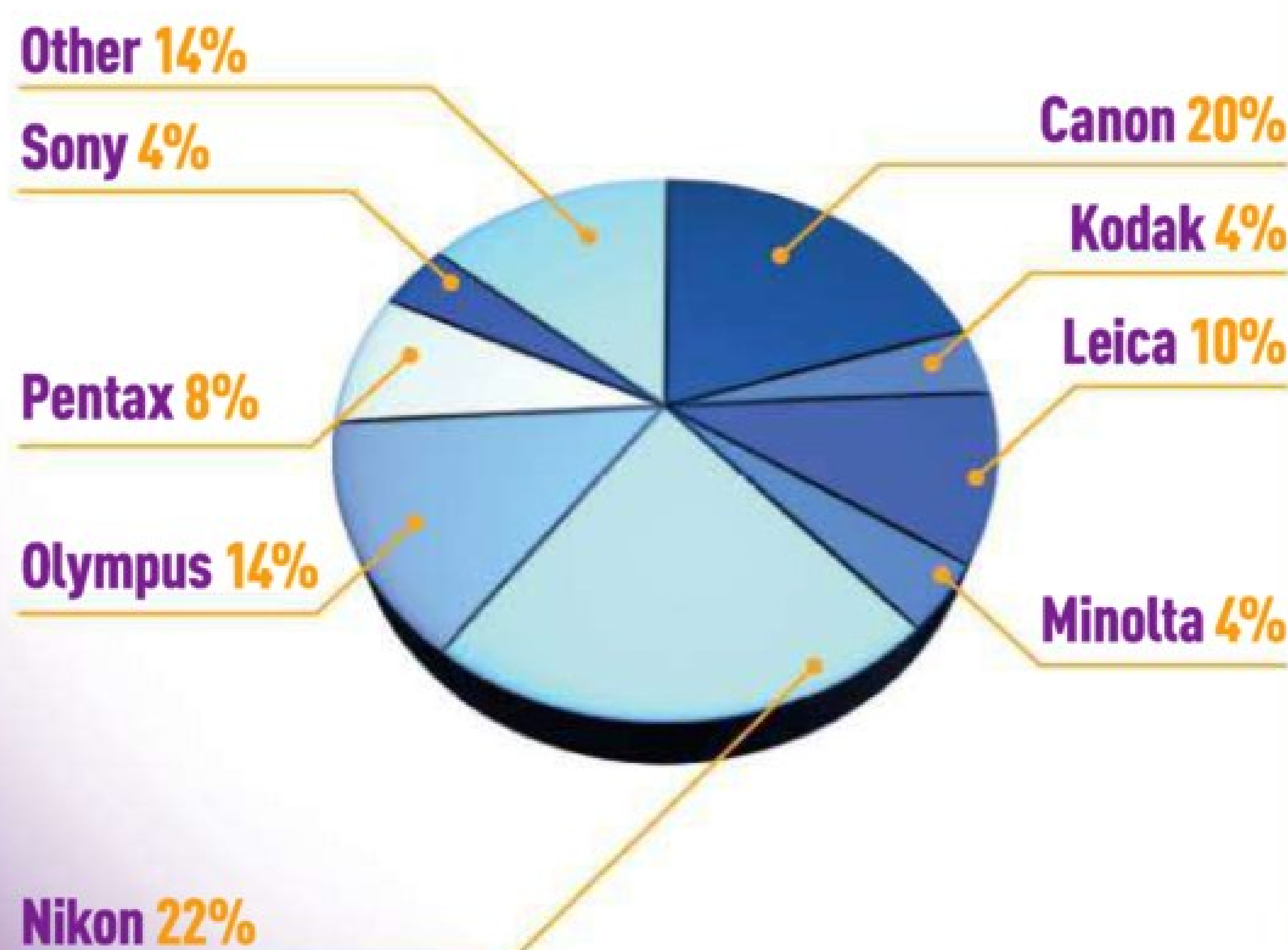
Votes per manufacturer

Of all 15,000 votes in this poll, the manufacturer that claimed the greatest share was Nikon, closely followed by Canon and then Olympus. The share of votes for the top 100 cameras mirror this order exactly, with Leica taking a close fourth place.



Number of cameras per manufacturer (%)

Of the Top 100 cameras, Nikon again has the largest share, with 22 models claiming a spot. Canon once more comes a close second, with 20 cameras, while 14 Olympus and 10 Leica models also feature.



Camera types

Looking at the different types of cameras individually, the leading model in each section also achieved a good position overall. Among the film SLR cameras the Nikon F leads the way, while the Hasselblad 500C/M is the most popular medium-format model. The split shows more film cameras than digital models in the top 100, although there are four fewer film SLRs than there are DSLRs.

Top 5 medium format

1. Hasselblad 500C/M
2. Rolleiflex 2.8F
3. Hasselblad 500C
4. Rolleiflex 3.5F
5. Mamiya RB67

Top 5 film SLRs

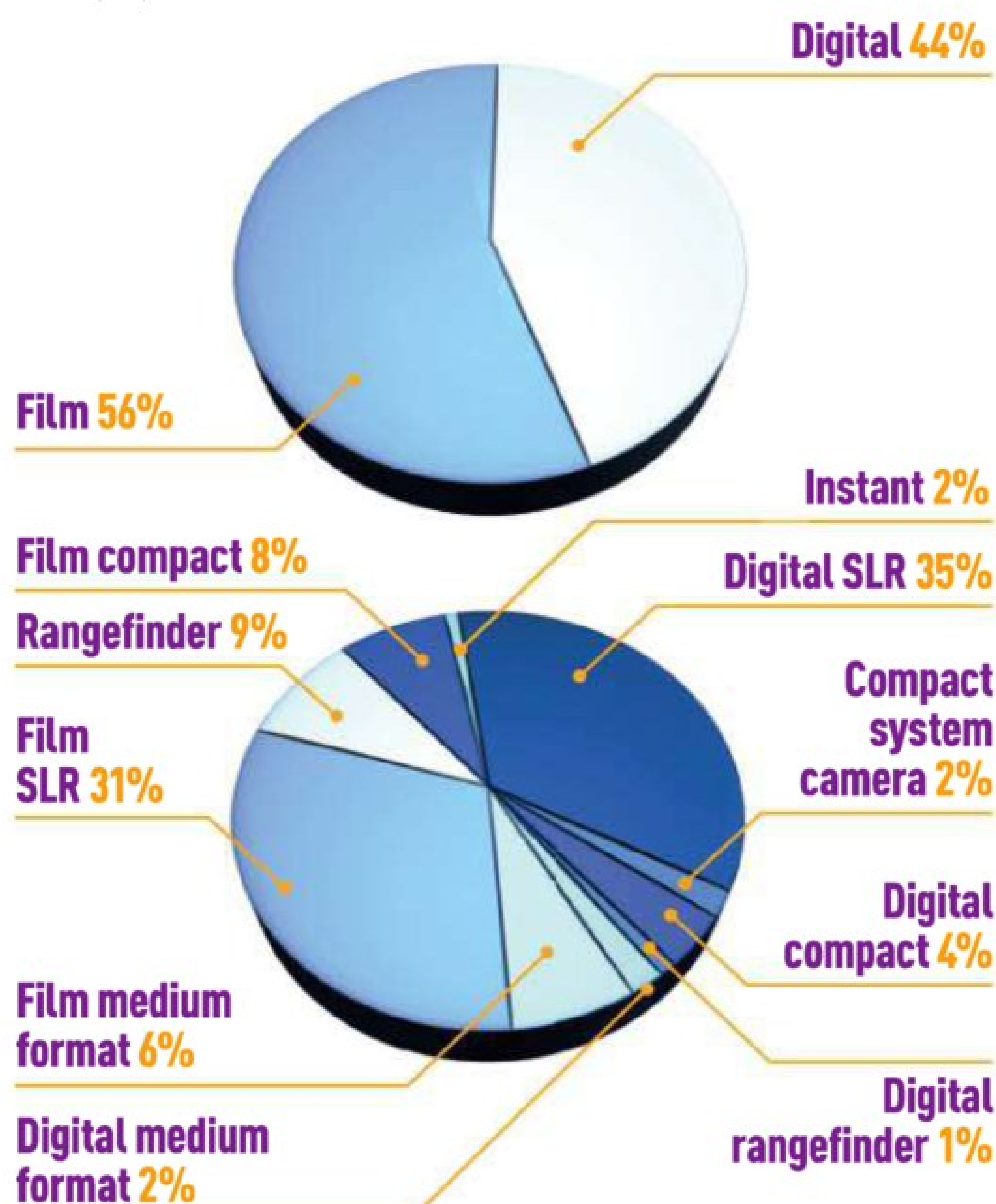
1. Nikon F
2. Olympus OM-1
3. Canon A-1
4. Pentax ME Super
5. Nikon F3

Top 5 DSLRs

1. Canon EOS 5D Mark II
2. Canon EOS 7D
3. Nikon D700
4. Nikon D3S
5. Sony Alpha 77

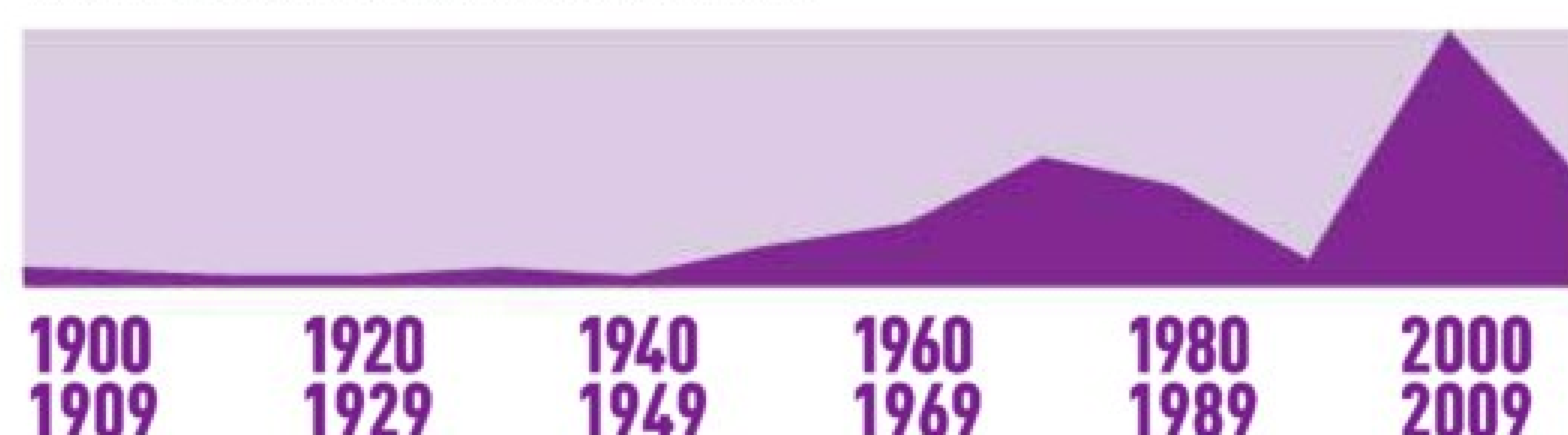
Top 5 film compacts

1. Olympus Trip 35
2. Kodak Brownie 127
3. Olympus Trip AF
4. Olympus XA
5. Kodak Brownie No.1



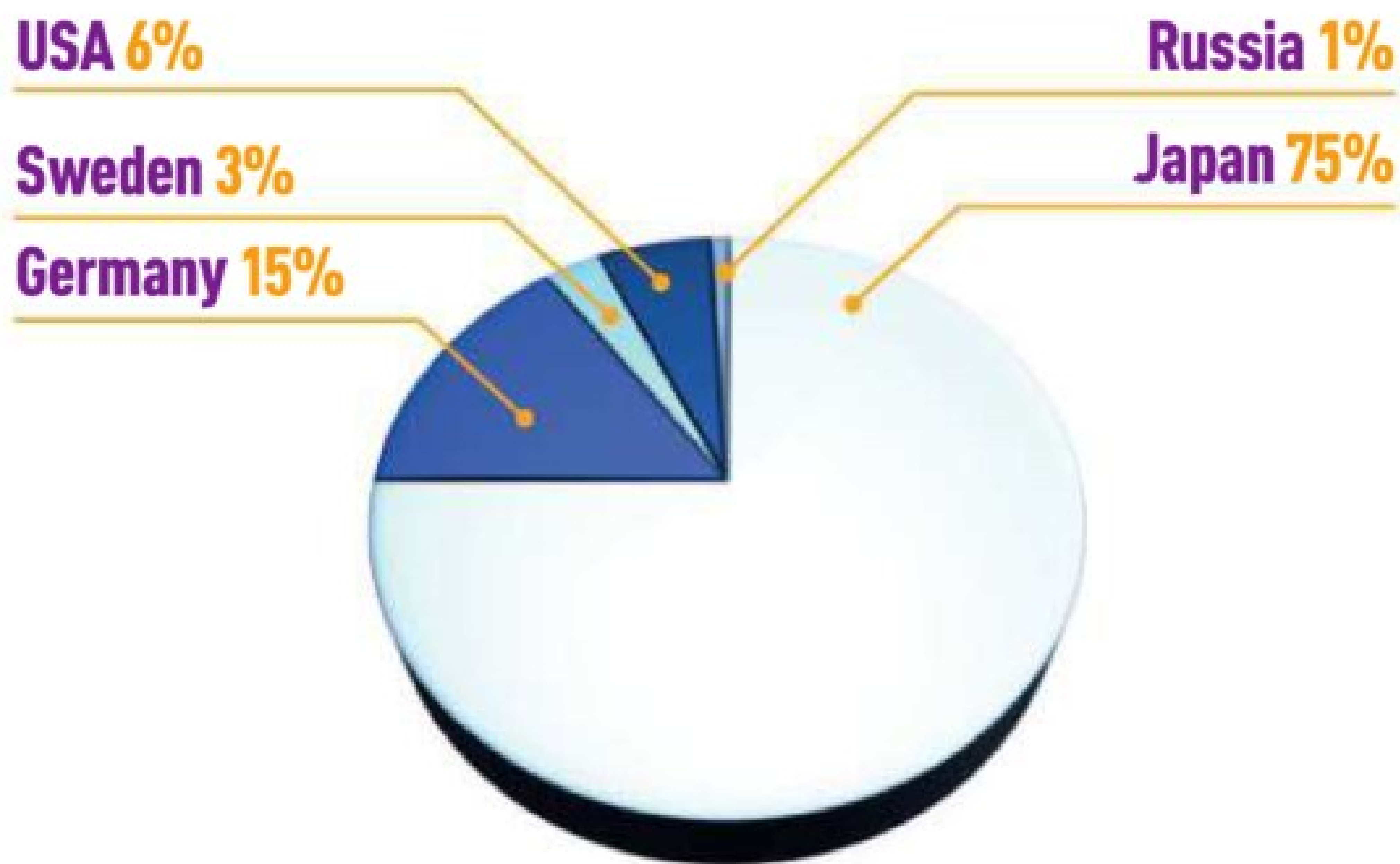
Cameras by decade

The Top 100 cameras span more than 110 years, with every decade represented by at least one model. While the importance of cameras created in the 1970s can clearly be seen in the graph below, it is those from the 2000s that dominate our list.



Breakdown by nationality

As the major camera manufacturers are predominantly Japanese, it was no surprise that 75% of the Top 100 cameras are made by Japanese companies, although German cameras, mainly thanks to Leica, still have a strong presence.



Ranking by company

When the results are divided by manufacturer, it is interesting to see that Canon is the only company to have a digital camera at the top of its chart. Nikon's top 5 cameras are all digital with the exception of the number-One slot, while Olympus's top five models are completely film-based.

Top 5 Canon

1. EOS 5D Mark II
2. EOS 7D
3. A-1
4. EOS 5D
5. AE-1

Top 5 Nikon

1. F
2. D700
3. D3S
4. D7000
5. D90

Top 5 Leica

1. M3
2. M9/M9-P
3. M6
4. A-1925
5. III

Top 5 Pentax

1. ME Super
2. K-5
3. Spotmatic
4. K1000
5. MX

Top 5 Olympus

1. OM-1
2. Trip 35
3. OM-4Ti/OM-4T
4. OM-1N
5. OM-2

Those that almost made it

With every camera that made it into the Top 100, there were another seven or eight on our list that didn't. Cameras that only just missed the mark include the Kodak Instamatic 126, Nikon FM3A and Olympus Pen F. The Mamiya 7II and Yashica Mat 124G were two cameras we expected to place higher in the poll. One surprising addition that just missed the Top 100 was the Apple iPhone. Despite not being specifically listed in the poll, it amassed enough votes to gain a position at number 144.



AP and industry choices

The poll to find the greatest camera of all time caused a stir around the AP office and the camera industry. Here are a few insights into how AP's technical team and camera manufacturer representatives voted

The Canon A-1 was the camera I used through art college and really spurred my interest in photography, while the Hasselblad 500C has such a classic design and is still a joy to use. Today, however, as a camera reviewer, I have to appreciate the effect the Canon EOS 5D Mark II has had on the market, both for its high-resolution stills and video abilities.
Mat Gallagher, AP deputy editor

I list the Nikon F (1959) as the first in a line of true professional cameras and the Nikon D1 (1999), which was a landmark camera that revolutionised photography and changed the world of imaging. I also have to include the Nikon Coolpix AW100 (2011), as I've waited a long time for it.
Jeremy Gilbert, Nikon UK

The first of the three top models from Canon has to be the F-1, which was Canon's first truly professional-grade SLR system that supported a huge variety of accessories and interchangeable parts so it could be adapted for different uses and preferences. The second model is the EOS 300D, which was the first affordable sub-£1,000 consumer digital SLR. Last, but not least, is the EOS 5D Mark II, which was a game changer, with unprecedented image quality in low light and the introduction of EOS Movie.
Canon UK

First is the Ur-Leica, which Oskar Barnack developed from a device to test exposures for cinema film. The small picture format of 24x36mm was achieved by doubling the 18x24mm cinema format. Second is the Leica M3 (1954), which was the first Leica camera with a bayonet mount and was an exceptionally bright, high-magnification (0.92x) rangefinder that marked the end of an era for screw-thread cameras. Third is the Leica M9/M9-P (2009), which brought the legend of Leica M cameras into the digital age.
Jenny Hodge, Leica UK

The Pentax ME F was the world's first AF SLR and the Pentax Zoom 70 was the world's first zoom compact. The Pentax 645D has yet to show how it will

stand the test of time, although by winning awards from EISA, TIPA and the Japanese Camera GP in 2011, it has received a lot of independent acclaim.

Stephen Sanderson, Pentax UK

I was relieved that we had three votes for the Greatest Camera Of All Time, as picking one would have been incredibly difficult. For helping to establish the 35mm camera format, I had to vote for the Leica I[A]. It set the standard for many cameras that followed. My next choice is the Nikon F, the company's first SLR and one of the most advanced cameras of its time. Finally, I opted for something more contemporary: the Nikon D3S. Its performance in low light and its low levels of image noise are unsurpassed. Despite cameras with far higher resolutions now available, I find myself in many situations where I wished I had a Nikon D3S to take advantage of the images it can produce.

Richard Sibley, AP technical writer

In first place I would choose the Olympus Trip, as it made top-quality results accessible to millions and was lovely to use. Second is the Olympus OM-1. It, too, was beautifully simple and such a contrast to the breezeblock cameras of the time. The OM-1 has a place in my heart, as it was the camera that ignited my interest in photography. Third is the Olympus Pen E-P1, which is lovely to use, a thing of beauty and a confirmation that the heart and soul of Olympus is as strong as ever.

Mark Thackara, Olympus UK

I opted for three cameras to cover me in all situations. With its full-frame sensor, excellent low-light performance and 9fps shooting rate, the Nikon D3S has enhanced my event and wedding photography no end. The Mamiya 7II is a unique 6x7cm medium-format film rangefinder, boasting a large, bright viewfinder and staggering image quality. A pocket camera also had to make my top three, and the Canon PowerShot S95 virtually matches the best in its class for image quality, yet is that much smaller and slimmer.

Tim Coleman, AP technical writer

100 GREATEST CAMERAS OF ALL TIME



20 Canon AE-1 1976
Canon's 35mm SLR film camera was manufactured between 1976 and 1984, selling an unprecedented five-million-plus units. This is primarily down to the fact that most of its major components were shared with the AT-1, A-1, AV-1 and AI-1, which allowed the company to manufacture the camera at a lower cost and price it for the masses. The AE-1 was Canon's forerunner in the electronically controlled SLR market. It offered pro controls in an amateur quality body, making it the first camera purchase for millions. Its mostly plastic build made the camera much lighter and Canon disguised the plastic with chrome-finished copper electroplate.

19 Canon EOS 5D 2005
At the time of its release in August 2005, the EOS 5D was the lightest and smallest full-frame DSLR, noticeably omitting the vertical handgrip of professional bodies. The EOS 5D lowered the price bar for full-frame DSLRs, further establishing Canon as the market leader at that level, and paved the way for the incredibly successful EOS 5D Mark II. Apart from its lightweight 810g magnesium-alloy body, the camera features a full-frame, 12.8-million-pixel, CMOS sensor, an ISO range of 50-3200 and it uses the company's EF lens mount.



18 Nikon F3 1980
A little known fact about the Nikon F3 is that it was the first Nikon SLR to feature the now iconic red stripe along the camera's handgrip. It was launched ten years after the F2, and the design of the F3 meant that it was in production for 21 years, despite being frowned upon by professional photographers at the time of its release. This was largely because the advanced shutter was the first in a Nikon F-series camera that relied on batteries, and it also had an automatic aperture priority mode. However, its 1/2000sec maximum shutter speed, advanced centreweighted metering system and huge range of accessories, including viewfinders, focusing screens, data backs and motordrives, made it a popular choice for professional and enthusiast photographers alike.

There were a number of variants of the Nikon F3, but perhaps the most notable is the Nikon F3AF. Launched in 1983, this was Nikon's first AF SLR and it was compatible with two Nikkor AF lenses, the AF 80mm f/2.8 and the AF 200mm f/3.5 ED-IF. What is also interesting is that the AF motors for this system are actually in the lenses, not in the camera. Another variation was the Nikon F3H, which had a pellicle mirror, and when used with the MD-4H motordrive was capable of a 13.5fps shooting rate.



THANKS TO GRAMS OF WESTMINSTER FOR THE LOAN OF THIS CAMERA

17 Pentax ME Super 1979
Well received among enthusiast photographers at the time of its release, the Pentax ME Super featured a number of advanced features. Fully embracing the electronic technology that was creeping into cameras, the ME Super had an electronic focal-plane shutter with speeds of between 4secs and 1/2000sec. The preceding Pentax ME camera is an automatic model that uses aperture priority, but the ME Super has both aperture priority and full manual exposure modes. Rather than a shutter-speed dial, it instead uses two buttons to increase or decrease the exposure time. The chosen



My first camera was an Exakta Varex IIA SLR, given to me by my father for a

21st birthday present to use on an underwater expedition in Norway. A feature that appealed to me as a penniless graduate was a film guillotine, which could slice the exposed film just outside the film cassette. In this way I could process many small lengths of film from a single roll.

The Hasselblad XPan was a great camera for taking overseas and shooting panoramic images, but it has been superseded with the option of shooting many vertical frames to create a digital stitched panorama.

The camera I have used since it was launched is the Nikon D3. I regard it as the best camera, principally because of the ability to push the ISO for taking action shots in poor light while working on the hoof, and to synchronise flash with shutter speeds faster than 1/250sec.

Heather Angel

Wildlife and nature photographer, and AP contributor

shutter speed is then displayed in the viewfinder. Having the convenience of automatic and manual exposure modes, combined with a small compact body, helped the camera's popularity and, along with the more basic Pentax K1000, it is still a popular choice for those learning photography.



16 Nikon D3X 2008

The D3X was announced in December 2008 and followed the highly successful D3 model. While the D3 was aimed at the professional sports and press photographer, the new 'X' derivative followed the tradition of being 'the studio model' for high resolution shooting. The class-leading, 24.5-million-pixel, full-frame sensor (the same as that used in the Sony Alpha 850 and Alpha 900) remains unbeaten among full-frame DSLR cameras to this day, and produces stunning image quality whether in JPEG or the full 14-bit raw format. As well as accepting the full-frame FX lenses, the D3X allows use of DX APS-C-format lenses in its cropped mode, which produces a 10.5-million-pixel image. It can also be set to shoot in 5:4 format (at around 20.3 million pixels) for a more traditional ratio. Although the D3X lacks the speed and sensitivity range of the D3 and more recent D3S, it still provides a steady 5fps or up to 7fps in DX mode, and an ISO of 50-6400 in extended mode. The D3X has a fully weather-sealed magnesium-alloy body with a Kevlar/carbon-fibre shutter system rated to 300,000 cycles and large 0.7x 100% coverage viewfinder. The autofocus uses the Multi-CAM 3500FX 51-point system and metering is Nikon's 1005-pixel 3D Color Matrix II. The D3X is widely considered to be one of the finest DSLRs ever produced and its positioning in these results certainly reinforces that. The only limiting factor is considered to be its price tag, although this makes its exclusivity even more appealing.



15 Nikon D90 2008

There are many reasons to like the Nikon D90. For one, it uses the same 12.3-million-pixel CMOS sensor as the Nikon D300, but costs far less, and, with refinements to the image sensor and improvements to image processing, the D90 actually produces slightly better images than its more expensive counterpart. This still makes it a popular camera for both entry-level and enthusiast photographers. However, the reason that the D90 will go down in photographic history is the fact that it was the first DSLR camera to capture HD video – a feature that has been on almost every DSLR and compact system camera released since.



14 Nikon D7000 2010

The D90 was always going to be a hard act to follow, but not only did the D7000 manage to offer a significant upgrade, but it also made owners of the semi-professional D300S consider stepping down a model to enjoy its features. The camera features a magnesium-alloy body with a shutter tested to 150,000 cycles. It saw a brand-new 16-million-pixel CMOS sensor, plus a new 39-point AF system with nine cross-type points and 3D AF tracking in combination with the 2016-pixel metering system. Initial overexposure issues seem to have been resolved by some early firmware updates. The D7000 also brought the video functions up to date, using the QuickTime MOV format with H.264 compression for full 1080P HD video capture. One of this camera's greatest strengths is in its low-light performance. It offers a sensitivity range equivalent to ISO 100-25,600 and remains noise-free up until ISO 320. Other useful features include the addition of a virtual horizon display, and a secondary auto white balance designed to preserve warm colours. The D7000 has been a hit among Nikon users and a worthy adversary to Canon's EOS 60D and EOS 7D options.

13 Sony Alpha 77 2011

The Sony Alpha 77 is by far the newest camera in our poll. Although many may think it is too soon for it to be considered among the greatest cameras of all time, it has set new standards in a number of areas. Like the Alpha 33 and 55, the Alpha 77 breaks

away from a conventional SLR design by using a fixed pellicle mirror, with some light reflecting off the mirror into an AF sensor, while the rest passes through to expose the image sensor. Instead of an optical viewfinder, the Alpha 77 uses an impressive 2.3-million-dot OLED electronic viewfinder, which is twice the resolution of similar EVFs we have seen, and making it the best we have used to date.

The Alpha 77 can shoot at a rate of 12fps while continuously autofocus. The same technology also allows for continuous phase-detection autofocus while shooting video – something that is only possible on Sony Alpha SLT (single lens translucent) cameras. Another market-leading feature is the Alpha 77's 24.3-million-pixel, APS-C-sized, CMOS sensor that is the highest resolution in its class. Time will tell whether the Alpha 77 will leave its mark on photographic history, but its initial impact will surely stir up other manufacturers to match its features.



Favourite cameras tend to be like old friends for me. I stick with the ones that never let me

down, even when the going gets rough! For years I carried Leica M6 cameras around the world covering many varied assignments and events. I loved the unobtrusiveness and reliability they gave me and, above all, the quality and speed of the lenses. Together, they were the perfect tool for a photojournalist shooting black & white photo essays. Recently I have succumbed to digital and embraced the Leica M9. It's a fine camera that handles as beautifully as my M6 workhorse.

Tom Stoddart

Photojournalist who is represented by Getty Images

12 Polaroid SX-70 1972

Not only a classic camera, but also a classic piece of design, the Polaroid SX-70 was the first instant SLR. One of the big selling points of the SX-70 was its unique design. The camera collapses down to be slim enough to be easily put in to a large jacket pocket. It requires a complex system of three mirrors to make the SLR mechanism possible. The SX-70 originally used film of the same name, Polaroid's first integral film, which held the chemicals and film in one sealed packet. The SX-70 pack also contained a battery to power all its electronics, so the camera would always have enough power to take the eight or ten images in the pack. Over the years the design of the SX-70 was altered to include such things as autofocus and internal flash, but the basic design remained the same. Polaroid ceased production in 2006, and the compatible film and reconditioned SX-70 models are now available from the Impossible Project. Visit www.the-impossible-project.com.



11 Hasselblad 500C/M 1970

Based on the Hasselblad 500C, which was released in 1957, the 500C/M is considered by many photographers to be the best medium-format camera of all time. Like the 500C, the 500C/M is a 6x6cm medium-format camera whose popularity stemmed from the fact that it used a leaf shutter in the lenses, making flash sync possible at all shutter speeds, and that the camera is part of a system. It is not only the lens that can be changed, but also the film back, the prism/viewfinder and winding mechanism. This meant a photographer could tailor the camera to his or her precise needs. The 500C/M also added the ability to replace the focusing screens and introduced a new type of back, the A12, which automatically stops at the first frame once the 120-film leader has been wound on. Many 500C/M cameras, and their variants, are still in use today as digital backs are available that turn the camera into a fully fledged medium-format digital camera.



10 Canon A-1 1978

The A-1 soon became one of Canon's best-sellers and remained popular until it was discontinued 1982. It introduced many firsts, such as a full range of exposure modes (PASM). Although it lacked a standard LCD display, it allowed auto control of the aperture via the AT dial, which can be set for aperture (Av) or shutter (Tv) value selection, while the aperture ring on the lens is left in the auto position. The depth of field can also be previewed by using the camera in a stopped-down AE mode, whereby the aperture is closed to allow exposure and focus to be viewed as it will on film. The exposure system is controlled by digital pulses, allowing it to have accurate exposure in all the exposure modes. One interesting feature is the viewfinder; the display remains clear with the exposure readings only appearing on LEDs underneath while the shutter is half-pressed. Focusing uses the three methods of a microprism ring, split rangefinder circle and main screen to provide focus information while manually focusing.

Although some worried about the amount of electronics, its popularity led to the auto advancements seen in the F- and T-series, and eventually to the EOS models. A star of its time, now a well-loved classic.

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100 GREATEST CAMERAS OF ALL TIME



The Nikon D3S is top of my list, as it allows me to shoot

without compromise and in any light conditions I need. My second favourite camera is the Pentax 645NII. Switching to medium-format photography changed my thinking and slowed me down. In third place is the Canon D30. I was an early adopter of the digital age. I still remember the fun I had with it and it produced some cracking images.

Andy Rouse
Wildlife photographer

9 Nikon D3S 2009

Perhaps one of the most exciting cameras to be released in the past five years, the Nikon D3S is based on its predecessor, the Nikon D3. The cameras share the same 51-point AF system, 9fps shooting rate and 1,005-point Matrix metering system, all encased in a magnesium-alloy body. However, it is the sensor that sets the D3S apart.

The D3S's 12.1-million-pixel, full-frame, CMOS sensor set new standards for high ISO sensitivity and low-light performance. Two years on from the camera's release in October 2009, it is still the camera by which others are judged. With an extended sensitivity of ISO 102,400, combined with 1280x720 HD video capture, the D3S opened up new opportunities for both photographers and videographers to shoot images in low light that previously wouldn't have been possible.

The low level of image noise means that even images taken at ISO 6400 are virtually noise-free and suitable for publication, and with the fast shooting rate, advanced metering and AF system of the D3, the D3S quickly became a firm favourite among photojournalists, sports and wildlife photographers.

While the 12.1-million-pixel resolution of the D3S is starting to look a little low compared to the 20-million-pixel-plus cameras that are now available, the high standards that the D3S set make it more than worthy of the number of votes it received to reach this position in our Top 100.

8 Nikon D700 2008

Sharing the same 12.1-million-pixel, full-frame, CMOS sensor as Nikon's professional D3 DSLR, the D700 has proved to be a popular camera for enthusiast and professional photographers alike. Foregoing the larger battery and the 9fps shooting rate of the D3, Nikon was able to significantly reduce the size of the D700 from the D3, making it more like the D300 in terms of size.

When released in July 2008, the D700 was seen as a direct competitor to Canon's EOS 5D, which has a slightly higher resolution 12.8-million-pixel, full-frame sensor. The D700 filled the missing gap in Nikon's line-up for a full-frame enthusiast DSLR, and many D300 owners jumped on the D700, as well as professionals who purchased it to use as a second body.

With the same AF and metering system as the Nikon D3, and a shooting rate of up to 8fps with an optional battery grip, the D700 satisfies the needs of most photographers. However, at the time of its release it was the image quality from the 12.1-million-pixel sensor and its size that were its defining features.

Some three years on and the D700 is starting to look rather dated. Just two months after the D700 was announced, Canon released the EOS 5D Mark II, which boasts a 21.1-million-pixel sensor. The D3, on which the D700 shared many features, has been superseded by the D3S, and even the far cheaper enthusiast D7000 has a higher resolution 16.2-million-pixel, APS-C-sized sensor.

Rumours abound that a replacement for the D700 is just around the corner, but in providing full-frame photography for enthusiast Nikon photographers, the D700 has proved to be one of the most highly regarded Nikon DSLR cameras.





7 Olympus Trip 35 1967

The highest-placed compact camera on our list is the Olympus Trip 35. Named after its intended purpose, which is taking images on holiday, the camera features a solar-powered light meter and just two shutter speeds. When set to its automatic mode, the Trip uses the light meter to choose between the 1/40sec and 1/200sec shutter speeds. The fixed lens is an Olympus Zuiko 40mm f/2.8, with a minimum aperture of f/22. Controls on the Trip are few and far between, with a selectable ISO range of ISO 25-400 and a focus selection that has just four positions. However, without any reliance on batteries, an accurate light meter and a high-quality lens, the Olympus Trip 35 produced great images, making it one of the best point-and-shoot cameras of all time. Today the Olympus Trip 35 is undergoing something of a revival, with many now being restored and resold by suppliers such as www.tripman.co.uk.



My favourite camera of all time is the Canon VI-T 35mm with a 0.95 lens. It had a trigger-handle rewind underneath and it sat so comfortably that it felt like it was a part of my body.

Terry O'Neill
Documentary
and reportage photographer

6 Canon EOS 7D 2009

A production period of more than two years speaks volumes for an upper-enthusiast-level DSLR, marking Canon's EOS 7D as a very successful camera. Its specification at the time of release in October 2009 was very impressive, as it still is today.

Key features of the EOS 7D include an 18-million-effective-pixel, APS-C-sized sensor, 1080p video recording, 3in, 920,000-dot, LCD screen, 8fps shooting rate and one of the most advanced wireless flash controls present on any camera at any level. The viewfinder is particularly impressive, being bright and offering a 1x magnification and 100% field of view.

A magnesium-alloy body with weather-sealed joints is one major factor that marks the EOS 7D above its EOS 60D baby brother, which is also classed as an enthusiast-level DSLR. Some consider that elements of the EOS 7D outperform even the full-frame EOS 5D Mark II, such as its AF system that contains 19-cross-type AF points, fast frame rate and ease of handling.

With such a strong performance in virtually every key area, as well as a tough and durable construction, it is little wonder that the Canon EOS 7D continues to be one of the finest choices for enthusiasts.

5 Leica M9/M9-P 2009

With a price in the region of £5,000 for the body alone, the Leica M9 is likely to be on more people's wish lists than it is in camera bags.

The M9 is the company's second-generation digital rangefinder that replaced the M8 on its release in the last quarter of 2009.

The fact that the M9 is the first and only digital rangefinder to use a full-frame, 24x36mm, CCD sensor is clearly appealing, given that older M-mount Leica lenses will work with the camera and maintain the same focal length, unlike the 18x27mm-size sensor of M8 that gives a crop factor of 1.33x. Not only does the M9 have a larger sensor than the M8, but it also boasts an 18-million-pixel resolution and an infrared blocking filter.

At 139x37x80mm, the M9 is the world's smallest full-frame digital camera, but it is by no means a lightweight. This is because it is constructed from an all-metal magnesium-alloy body, with solid brass top-plate and bottom panel. It features a silent microprocessor-controlled, metal-leaf focal-plane shutter, which combined with its compact size, makes for a discreet and ideal option for the street photographer.

As with all rangefinders, images are composed through the viewfinder, and the M9's is bright, sharp and clear with a magnification of 0.68x.

4 Olympus OM-1 1973

Olympus has always tried to lead the way through innovation – the Pen series being a prime example for its compactness – and the OM-1 SLR was no exception. Prior to its launch, the problem with SLRs, such as the professional's standard choice Nikon F, was that they were noisy, bulky and heavy. Therefore, designers at Olympus, led by Yoshihisa Maitani, looked at ways to make a new SLR that was far smaller, lighter and quieter. With the Olympus OM-1 they succeeded magnificently.

Its innovative design was so successful it changed the perception of SLRs and forced other manufacturers to follow suit. Among its notable developments were a fixed prism, an air damper to reduce mirror slap and a shutter capable of more than 100,000 operations. The OM-1 also has TTL metering and upon the system's release there was a range of 30 accompanying lenses. Two later variants, the OM-1MD and OM-1N, followed soon after. The former added motordrive compatibility, while the latter added 32 new changes, including a 'flash-ready' light in the viewfinder. When the size, weight and strength of the OM-1 are combined with such a comprehensive system of accessories and lenses, it is easy to see why the OM-1 is still so highly regarded among photographers.

On an interesting historical note, the OM-1 was originally to be called the M-1 but after complaints from Leica – which already had its own M series – the name was changed to the OM-1. However, according to Olympus around 5,000 of the M-1-designated cameras had already been made before the change and these cameras are highly prized by collectors.





3 Nikon F 1959

Introduced in 1959 as Nikon's first SLR camera, the Nikon F marked a crucial turning point in professional photography – from all things German (Leica), to Japanese. It was not long before the Nikon F-series models were the first choice for photojournalists. Here the F is taken from letter F in Reflex and is used in all the company's film SLRs. The Nikon F was produced until October 1973, at which point the F2 was introduced and more than 860,000 units had been sold.

The Nikon F is the bedrock of all Nikon's SLRs, and introduced the Nikon F mount still used today in all Nikon SLRs. From 1959 until September of this year, when Nikon introduced its Nikon 1 system, and the V1 and J1 compact system cameras, the F mount was the company's only lens mount.



2 Leica M3 1954

The Leica M3 followed the Leica IIIIf, and is the first of the hugely popular M-series 35mm rangefinder cameras. The camera was manufactured from 1954 until 1966 and reportedly sold 220,000 units, making it the most successful Leica M-model in history.

Through the M3, Leica introduced several key new features to its cameras. It saw the company evolve from the screw lens mount to the bayonet type. The speed of use of the new mount for switching between lenses meant the M3 was adopted by photojournalists the world over, and the Leica M mount remains to this day. When a lens is changed, the frame lines adjust automatically.

Another factor in the camera's success is the bright viewfinder with 0.92x magnification factor and 95% field of view. Other prior models from the company use 0.85x, 0.72x and 0.58x magnification viewfinders, which meant that the M3 made accurate focusing the easiest yet. A final major change with the M3 was that it was the first Leica to integrate the rangefinder into the viewfinder window.

The design of the M3 formed the basis for each model ever since. The naming of the Leica series is not the most easy to follow, because although the M3 was replaced by the M4, next in line was the cost-reduced M2, which, along with the M1, were both released after the M3 and sold alongside it.





After 150 years of camera production the 'greatest' should be that which benefits

from the culmination of all that has been learned, honed and perfected. Seeing the reaction that the EOS 5D Mark II received at its launch, it can hardly be a surprise that it is this pinnacle of technological and design achievement that has been voted the greatest of all time. My congratulations go to Canon, and especially the engineers and designers who worked so hard to bring this example of excellence into the world.

Damien Demolder
Editor, Amateur Photographer

Canon EOS 5D Mark II 2008

1 **ALTHOUGH** Canon's original EOS 5D brought full-frame sensors to the consumer for the first time, the Mark II version was a giant leap forward that revolutionised stock photography, semi-professional shooting and even videography. Launched towards the end of 2008, the EOS 5D Mark II offered a 21.1-million-pixel, full-frame sensor, with a resolution and quality to match many professional cameras and almost double that of Nikon's then six-month-old D700. This resolution met the demands of many stock agencies and was a relatively inexpensive alternative for those looking for a camera able to produce sellable work.

The list of new features didn't stop at the sensor,

as the EOS 5D Mark II brought sensor cleaning, the new Digic 4 processor (previously introduced with the EOS 50D) and a sensitivity range extendable up to ISO 25,600 (equivalent). It also brought the new trend of live view to the mix with the introduction of contrast-detection AF rather than having to flip the mirror back down to focus.

The biggest addition to this camera, though, is the inclusion of full HD video recording. The EOS 5D Mark II can record in 1920x1080 pixels at 30fps, in the QuickTime MOV format with the highly regarded H.264 compression and PCM sound. Clip length is limited to 12mins and exposure control was originally limited to program, with only exposure compensation control available, although a later update provided full manual control here. For videographers, this camera offered a quality that would normally have required video cameras costing tens of thousands of pounds, and so they started to switch to using

the EOS 5D Mark II for advertisements, television series and even scenes in feature films.

Three years after its launch, the EOS 5D Mark II is still very much current and remains a huge seller for Canon. When we reviewed the camera in AP 17 January 2009, we stated that 'a key reason for those who own an EOS 5D to upgrade will be the excellent image quality,' and the image quality remains one of the main reasons why so many photographers see this as their ultimate camera. The EOS 5D Mark II has changed the world of HD video, causing filmmakers to switch to DSLRs and helping photographers embrace video. In an age when upgrades usually take place on a yearly or even biennial cycle, the EOS 5D Mark II's continued success is a testament to its performance and popularity. This is truly deserving of our Greatest Camera of all Time accolade, and will certainly take some beating if it is finally to be replaced.

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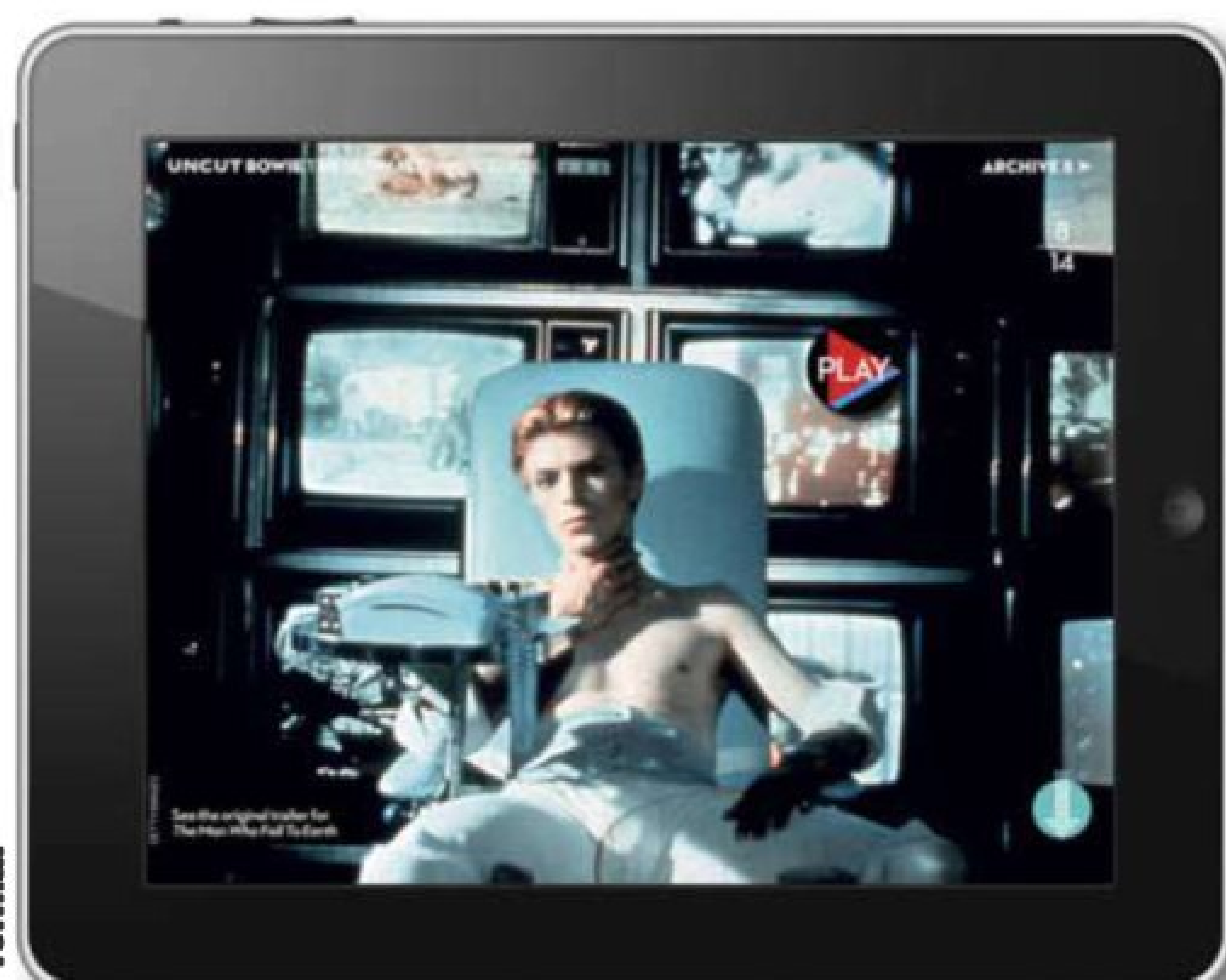


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